

*formerly **MaxImage!***

Interview: Don Iwerks

James Hyder, editor of LF Examiner, interviewed Don Iwerks, Chairman and interim CEO of Iwerks Entertainment, by telephone on Monday, Nov. 6, 2000.

LF Examiner: The company has had problems for the last couple of years. Do you want to comment on how it got to this position, and where you see yourself going from this point?

Don Iwerks: I don't know that I'd want to comment on how it got where it is. It's just evolution, I guess. I'd prefer to not look that way, but just look forward.

There's no question that Brad and I think that the market overreacted. Imax will be profitable this year. Imax has adequate cash reserves to continue on as a profitable entity. We think this is a bump in the road, and not an insignificant bump, but there's still a long road ahead. And when you go through all the facts and figures, something like 25% of our future backlog is with *all* exhibitors in North America, and a much smaller percentage than that is with exhibitors that have filed for bankruptcy or appear likely to file for bankruptcy. And in light of the fact that we thought the market had severely overreacted, we basically didn't just wave our arms, but we went out with other members of our management and our board and bought about 800,000 shares of Imax stock, which is about 3% of the outstanding stock in the company. Words are one thing, but actions like spending that kind of money really tell you our views on the value of Imax stock.

What are the current prospects for an acquisition or other strategic alliance? Will that process resume in a few months or a year?

Bradley Wechsler: With the stock
(See **IMAX** on page 6)

We have just re-examined our strengths and have decided to focus on our strengths, and the strength has always been our ability to design, build, and install quality reliable film equipment. Even in that regard we've had difficulties from time to time where, for one reason or another, we have had to go back and make things right. I don't think that there's anybody that doesn't have problems like that. There's always something that seems to bite you.

I feel we have a good group of people in responsible positions in the company and we've looked at and are continuing to look at our costs and our expenses and are trying cut back as much as we can in line with revenues coming in.

The bottom line right now for me and the company is to start to show profitability. I think we've pretty well lost the confidence of a lot of people because the stock has depreciated so badly over time. It becomes a kind of a Catch-22 problem that if the company isn't reporting and the stock is going down, you lose the confidence of your potential customers, and that makes it a harder sell.

We really believe that we're turning a
(See **IWERKS** on page 3)

Shindler's Site	2
The Biz: Film Stock, Legal Briefs	4
The Biz: Deals, Personnel	5
In Production	12-13
The <i>MaxImage!</i> Index	14
Booking Data	15-20
Directory	22-23
Classified Ads	23
Shorts	24

Founded as MaxImage! in 1997.

Volume 4, Number 1
October 2000

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Marty Shindler

Published 11 times a year by Cinergetics, LLC and distributed by first class mail.
Printed in the U.S.A

Subscriptions: US\$327
Outside North America: US\$377
(800) 978-9754 (orders only)
All payments must be made in US funds.

Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
(410) 997-2780 (tel)
(410) 997-2786 (fax)
editor@cinergetics.com

© 2000 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.

Individuals and organizations wishing to reprint articles from **LF Examiner** should call our offices for permission, which is usually given.

The opinions of contributors are not necessarily those of **LF Examiner** or its parent company, Cinergetics, LLC.

Trademarks referred to in **LF Examiner** are the property of their respective owners.

Classified Advertising
is accepted in the category of Employment.

The rate for organizations wishing to post job opening announcements is US\$0.50 per word.

There is no charge for individuals to post an ad in the "Position Sought" category.



by Marty Shindler

Looking for the Exit

"I'm taking on a business partner," proclaimed the entrepreneur on the other end of the phone call. "This is a marriage made in heaven!"

Even though I felt I was throwing cold water on his enthusiasm, I peppered him with questions. I asked "George" (not his real name), "Have you worked out a letter of intent and outlined the important business points? Do you know the amount of capital your partner is bringing in and the percentage of equity that will be allocated for it? What is your exact timetable?"

"No, not yet, we figure we will work that out in the next few months. But we both agree this is a great opportunity for a partnership," he replied.

"What if a year or two down the road, things aren't working out well? What if there are hard times and the two of you fail to agree on an appropriate course of action? Has your memory of what happened a few years ago faded so quickly?"

Silence on the other end of the phone. Like a child in a bad divorce, George had had a front row seat years earlier when a major disagreement among the parties at his former employer left the organization in a shambles. After a couple of years of struggling to regain its focus and momentum, the company was forced to close down.

George had decided to set up his own facility following the closing and was able to make a go of it with minimal capital and maximum effort and sweat. Now he wanted to add a partner to his thriving business.

A cold shiver was probably traveling up and down his spine as the events of those times came hurtling back to him. Although I had only been a bystander at the time, my recollections were crystal clear. His

head had to be swimming.

Too often, in an effort to move projects, partnerships, financing, and other arrangements forward, we have a tendency not to look for the exit, and we fail to provide for contingencies in case things don't work out right. We have all been there at one time or another.

It doesn't have to be a disagreement that causes changes within an organization. Other issues to be considered include what to do in the event of the death or incapacity of one of the parties.

It usually takes only one mistake for us to realize how to avoid a particular problem the next time. Sometimes though, the cost of that mistake can preclude there being a next time. Taking some basic precautions today can help us to avoid, or at least minimize, the problem, and thus avoid unpleasant legal actions.

Even in situations that might seem to call only for a "handshake" agreement, it is important to document the understanding in the form of a written exit agreement, drafted professionally by the parties' respective legal, business, and tax advisors. Generally speaking, it is best to do this today, while everyone is still on friendly terms. If things ever get to the point where an exit agreement is needed, it will be too late: it will probably not be possible to resolve the situation outside a courtroom.

Consider the following points when having discussions with your potential business partners, then structure the agreement to incorporate the results:

- Determine the specific circumstances or actions on *either* party's part that would be cause for invoking the agreement.
- Determine the circumstances separately for the various factors that may arise in the future.
- In the event of a buyout of an equity interest, determine whether the firm, a specific partner, or an independent third party can buy out the other partner's shares.
- Draw up the formula to be used in

calculating the worth of the total entity at the buyout date so that you will be able to determine each partners' portion of that total.

- Specify the period over which the departing partner's share is to be paid out, including whether interest (at a pre-specified rate or by a formula) should be a part of the payment.
- Decide if the payout calculation is subject to audit/review by a qualified CPA and who would pay for that service.
- Analyze what impact, if any, there will be on the other partners in the event of a change in control of the company and how the change in control will be defined.
- In case of a dispute over the contract terms and their application, include a clause stating whether mediation, arbitration, or other means will be used to resolve the differences.

The partnership agreement should include specific definitions as to how various other business matters are to be handled, not just exit agreements. It is also important to recognize that exit agreements or contingency planning should apply to executive contracts, vendor agreements related to future payments and non-performance, as well as a host of other business arrangements that arise in everyday situations.

I helped George develop his contingency plans, and think that he now feels more secure about his future with his new partner.

Although it is not possible to list here all of the possible scenarios that could arise, planning now can avoid problems later. In business, just as when we board an airplane or enter a crowded theater, it is important to look for the exit, just in case.

Marty Shindler is a management consultant specializing in providing a business perspective to creative, technology and emerging companies. Marty may be reached at shindler@aol.com.

Shindler's Site

Interview: Iwerks Entertainment's Don Iwerks

(from **IWERKS** on page 1)

corner: we are making sales and we have a backlog, and we're not going to go away. We're here to stay and we're here to produce good equipment. We've been off in some ventures that at the time seemed like they made a lot of sense to us, but in the end they haven't worked out well for us, so we're getting rid of things that don't work and concentrating on those that do.

Specifically that's the areas of equipment, film distribution (both in simulation and large format), and post-production. We've gradually increased our post-production capability so that we can deal with a customer from a standpoint of offering equipment for their theater and we can help them make a film. We have a pretty good inventory of 8/70 camera equipment, something like seven cameras.

On the 15/70 side we started several years ago to build three cameras, and we have the first one completed. It's in service, it's done very, very well, and we intend to complete the other two. That allows us to offer a customer either format to film in. We can point out the pros and cons of each, and let the customer decide what they want. We have the projection facilities at our company that allow us to project dailies and do print inspection for both 8/70 and 15/70, and we think that and the film distribution side are things that are showing steady growth. So that's our plan.

I believe that large format is where our future lies. From our point of view the 8/70 format is the viable one because of its lower costs to shoot and install. My personal belief is that a lot of 15/70 theaters have been built too large, too expensive, and you won't fill those theaters every show, not by a long shot. Properly laid out, 15/70 can do a marvelous job of creating a quality experience. I don't think that's news to anybody. But it's been well accepted by the whole LF industry that 8/70 is a very logical way to go.

Does this mean you're de-emphasizing the simulation side of your business in favor of LF?

No, not at all. It's a question of growth and we're a company that sells worldwide, and it's my belief, anyway, there's still a lot of potential worldwide for both LF and simulation. We still sell simulation theaters, and we have a new product we've had for about a year, that we call 3D/4D, where you have in-theater effects that sup-



Don Iwerks

plement what you see on the screen. We've installed one in China and it's doing very, very well. So we're hopeful for that product.

In LF, then, are you still offering the 15/70 product, or are you focusing on 8/70?

I think we'll be focusing more on the 8/70. If a customer wanted [15/70] we could provide it. When we acquired Pioneer Technologies, along with that came the patented Linear Loop [8/70] projector, and we've been working on that to build a projector that is as foolproof as possible, as reliable as possible. It won a [technical] Academy Award for Ron Schmidt earlier this year, and we're very

proud of that achievement, and we want to improve that projector to the point that it's a very simple machine that can be serviced easily by almost an untrained person. So we've been working on that as part of this whole 8/70 program.

Tell me about your new Indian investor, S. Kumars – what they do, why they are interested in investing?

What you've read [in press releases] is about all I can comment on. (See *The Biz*, page 4.) We've entered into a preliminary agreement with them wherein they would invest some money in our company, and until that is totally finalized it would probably be inappropriate to get into it. Obviously there's always a situation where something could change or go wrong, and it wouldn't be consummated. So we probably should wait until we've made a public announcement that a deal has been finalized.

Can you tell me what Kumars does?

They are a large company in India and they're principally involved in communications, and they are involved to a great degree in computer graphics.

Apparently they're interested in going into entertainment venues?

Yes, they plan to build some entertainment centers throughout India and in their plan they see us as being part of that.

So they would presumably then become a customer as well as an investor.

Yes, right.

Has there been any discussion of how many of these locations there would be or what systems they would use?

I really can't comment on it, but there are areas there that we still have to explore with them. We look at it as a wonderful opportunity for our company, and I'm very hopeful that it's going to work out well for Kumars and ourselves, that we can

(See **IWERKS** on page 10)

THE BIZ

FILM STOCK

Imax posts predicted Q3 loss

On Nov. 8, **Imax Corporation** reported a net loss of US\$1.2 million (\$0.04 per share) for the third quarter ending Sept. 30, 2000, on earnings of \$53.6 million. In the same period of 1999 the company had revenues of \$42.5 million and net earnings of \$3.2 million (\$0.11 per share). For the nine months ending Sept. 30, the company posted earnings of \$4.9 million (\$0.16 per share), compared to \$7.5 million (\$0.24 per share diluted) in the same period last year.

A company press release blamed the loss on the "difficult financial conditions in the North American commercial exhibition industry," and said that the 26% increase in revenues for the quarter was primarily due to the activities of subsidiary **Digital Projection International**, which

Imax acquired last year.

The quarter saw the signing of contracts for 14 theater systems with a value of \$38 million, including the first IMAX® theater to be built in the Philippines and the first to be installed on a cruise ship.

The release predicted that profits for the fiscal year ending Dec. 31, 2000, should be in the \$0.60 - \$0.70 range, excluding charges that may result from cancellations of theaters by theater chains in bankruptcy or from SEC-mandated changes to accounting rules. As of Sept. 30, Imax had a backlog of 76 theater systems with a value of \$199.3 million. Approximately 20 of these are with North American multiplex operators, giving the company a potential net balance sheet exposure of \$17.8 million to that troubled segment.

Following word in mid-October that the

company expected "a modest loss" in this year's Q3, the stock price dropped 70% in one day, from \$14.50 to \$4.28 (see *MaxImage! October 2000*, page 1). At that point Imax announced that it was no longer seeking a buyer for the company. In the following weeks the price fell as low as \$3.44 until the company announced on Oct. 26 that a number of officers, including co-CEOs **Richard Gelfond** and **Bradley Wechsler**, had acquired a total of 800,000 shares. This created a brief rally in which the price rose as high as \$5.44. However, after the earnings report shares fell to

about \$4.00. (See the interview with Gelfond and Wechsler on page 1.)

Iwerks lands Indian investor

Iwerks Entertainment announced in mid-October that it had signed a US\$4 million investment agreement with **S. Kumars Group**, a media and retailing conglomerate based in Mumbai (Bombay), India. Kumars advanced Iwerks \$300,000 at the signing. A few days later Kumars acquired about 19% of Iwerks outstanding common stock in a single block purchase. The main investment deal, structured as a combination of common stock, warrants, and a convertible note, is pending approval by Indian regulators.

Over the next decade Kumars plans to open a number of family entertainment centers throughout India, the world's second most populous country, although neither company would disclose the number of centers planned or the types of theater system that would be installed. The 52-year-old Kumars Group is involved in textiles, energy development, information technology, and e-commerce, and has 5,000 employees and annual sales over US\$200 million.

In late October Iwerks was informed by NASDAQ that, because share prices had fallen below \$1.00, as of Nov. 2 the stock would no longer be traded on the exchange's Small Cap board, but would be moved to over-the-counter trading. Iwerks is appealing the decision.

LEGAL BRIEFS

Playdium, Imax suing over sim

Playdium Entertainment Corporation and **Imax Corporation** are suing each other over the IMAX Ridefilm simulator installed in 1996 at the Square One Playdium venue in Mississauga, ON, Imax's home town. According to a report in Canada's *National Post*, Imax claims it is owed CDN\$300,000 (US\$194,000) under the terms of the 1996 contract, and filed suit again Playdium in June.



The Timbilada Drummers of Brazil were filmed for Pulse: A Stomp Odyssey.

THE BIZ

LEGAL BRIEFS

Playdium claims in its defense documents that Imax has abandoned its obligation to provide new films in the 8/35mm, 48fps format used in the **Douglas Trumbull**-designed Ridefilm theaters, and has been supplying "B" films for the 18-seat theater. The company also claims that the system was inoperable nearly one out of every eight days between 1996 and 1998. Playdium is demanding CDN\$2 million (US\$1.29 million) in compensation.

In its response to Playdium's counterclaim, Imax denies the allegations and says that Playdium is responsible for the mechanical problems because it failed "to provide or construct a suitable theatre."

Imax shut down its Ridefilm manufacturing operations and took a US\$7.9 million write-down in late 1998, after failing to obtain as many sales as expected.

DEALS

South African IMAX chain for sale

Millennium Expotainment, operator of the Nedbank IMAX Theaters in Cape Town and Boksburg, South Africa, has filed for provisional liquidation following the sudden failure of part owner **LeisureNet**, a health and leisure company that owned 50% of Millennium. The other half is held by three individuals.

Millennium recently built three new IMAX theaters in South Africa and an IMAX 3D in Charleston, South Carolina, USA. The Charleston theater opened in June, and the Boksburg house, near Johannesburg, opened in July. The theaters in Sandton (also near Johannesburg) and Pretoria are complete and were set to open this month. According to Millennium president **Mel Miller**, the Cape Town, Boksburg, and Charleston screens will continue to operate; the others are on hold pending the resolution of the liquidation.

The South African bank, **Nedbank**, which has the naming rights to the theaters and is Millennium's largest creditor, is said to be considering the purchase of the company. The liquidation process is ex-

pected to be completed by the end of November.

Although the South Carolina theater was owned by **Millennium Leisure**, an independent U.S. company, its lease was guaranteed by LeisureNet. The company has made a deal with its landlord, who now owns a portion of the business.

Primesco, Crane planning theaters

Primesco International, Inc., is moving into the development of LF theaters with agreements signed with **Peter Crane Associates** and Crane's **Alaska Theater Ventures**. Crane will assist Primesco in planning and building 15/70, 8/70, and HDTV theaters in "institutional settings or at unique locales worldwide." Programming for the theaters will include LF films produced and distributed by Primesco, such as *Wolves* and the coming *Bears*, *Lost Worlds: Life in the Balance*, and *India Through the Eyes of a Tiger*.

The first theater deal is a possible joint venture to operate ATV's LF screens at the **Alaska Center for the Performing Arts** in Anchorage. ATV's 8/70 projection system is used in the Center's larger theater in the summer to serve the tourist market, and moves to a smaller house in the same facility during winter months. Joint venture programming is set to start in January 2001.

Iwerks to upgrade 5 parks to 3D

Iwerks Entertainment signed a deal in October to convert five of its motion simulator rides at **Paramount** theme parks from 2D to 3D. After the conversion, the 148-seat Iwerks TurboRide theaters will present the new *Stan Lee's 7th Portal* 3D ridefilm, based on characters created by the renowned comic-book artist (see *The Biz*, *MaxImage!*, December 1999). Iwerks is distributing the film, which will premiere in the summer of 2001.

The five parks are **Paramount's Great America** in California, **Paramount's Kings Island** in Ohio, **Paramount's Kings Dominion** in Virginia, **Paramount's Carowinds** in North Carolina, and **Para-**

DEALS

mount's Canada's Wonderland in Ontario.

Iwerks also announced in October the opening of the Extreme Screen theater at **Cinema Entertainment Corporation's** Century 10 multiplex in Fargo, ND. The 240-seat 8/70 theater has a 37.5x50-ft (11.4x15.2-m) screen and a DTS sound system.

XLargo to distribute *Ocean Oasis*

Summerhays Films has contracted with Paris-based **XLargo** to distribute *Ocean Oasis* in Europe. The film, which opened at the **National Museum of Natural History** in Washington, DC, in September, will be shown in a special 25-minute version at **Futuroscope** in Poitiers, France, starting in February 2001.

Summerhays distributes the film itself elsewhere in the world.

PERSONNEL



Dodge leaves Loews to consult

LF veteran **Mary Jane Dodge** has left **Sony/Loews Theatres**, where she was vice president of IMAX theaters, as a result of a corporate restructuring by the financially strapped exhibitor. She plans to go into business for herself, consulting to the LF industry on marketing of theaters and films, and tells *LF Examiner* that she already has several clients lined up. She will remain

(See *BIZ* on page 11)

Interview: Imax's Rich Gelfond and Brad Wechsler

(from *IMAX* on page 1)

where it is now, that is not something we are actively pursuing. There are obviously different components to strategic alliances or selling a company, and selling the company at levels like this clearly does not make sense to us. On the other hand, content partnerships and technology partnerships could make sense to us, but that's really in a different context.

With the stock at its present level, is there a possibility of a hostile buyout?

BW: I'll probably live to eat these words: we all think of ourselves, Imax, and our industry, as the center of the universe, but in reality there are a lot of bigger companies out there doing a lot of very different things in different types of businesses and I don't think anybody is really going to come at Imax on a hostile basis.

RG: I'd like to add also that a lot of the ownership is concentrated in the hands of a few insiders including our largest shareholder, Wasserstein Perella, so I think it would be very, very difficult to buy this company on an unfriendly basis.

Can you identify the potential buyers you were talking to?

RG: I'm sorry, we can't. We have confidentiality agreements with them, and by the way, many of them signed confidentiality standstill agreements with us which preclude them from talking about it, and also preclude them from making an unsolicited offer for us.

Are you satisfied with the market's reaction to your stock buy-back last week?

RG: We're not happy seeing our stock at \$5. We don't think \$5 reflects the long-term value of the company. We didn't buy the stock to boost the price in the short run, we bought it because we think it's a good long-term investment and we believe in the future of the company. And we think over the long term we'll be proven right.

Do you expect the stock price to return to or surpass its previous highs in the

upper twenties?

BW: Suffice it to say we think the stock, the company, the franchise, are significantly undervalued. Part of where a stock goes is a function of its intrinsic value, part of it is a function of capital markets, and it's very difficult to predict exactly where a stock's going to go.

What does Wasserstein Perella plan to do with its 30% share of the company? How has its recent acquisition by the Dresdner Bank in Germany affected its position with respect to Imax?

RG: The potential acquisition of Was-

[Because] we thought the market had severely overreacted, we didn't just wave our arms, but went out and bought about 800,000 shares of Imax stock. Words are one thing, but actions like spending that kind of money really tell you our views on the value of Imax stock.

—Rich Gelfond

stein by Dresdner has no impact on Wasserstein's plans [for its Imax shares], partly because Wasserstein's principal investment area, where this is held, is not part of the acquisition. Wasserstein, by terms of the entity which holds this investment, has to distribute the Imax stock to its limited [partners] by August of 2001. I think by that time they'll decide whether they want to do a secondary offering in the public market, distribute to their limiteds, or find someone to buy the whole stake. I think that, given it's next August, there's time for everyone to take a breath and see what's in their best interest and what's in the best interest of the company.

The industry

What effect will the state of the domestic commercial cinema have on Imax?

BW: I think you have to look at long-

term effects and short-term effects. On a short-term basis, we still feel that in Asia and Europe our business is pretty viable, vital, and durable. We previously announced a very substantial deal that we've done in India, and we're seeing a lot of activity outside North America.

There still is activity in North America but our largest clients in North America, the multiplex operators, obviously are in a liquidity crisis, which means that they're going to be doing a lot less in terms of building out of conventional screens. They're also going to be slowing down their investment in Imax.

So on the short term, clearly we have a business issue that we have to deal with, which is the slowdown of business in North America, in particular from one of our largest customer bases. But Rich and I know that the exhibition business isn't going away. Whether it takes six months, twelve months, or eighteen months, is unclear, but it's going to come out the other end of the tunnel a healthier business and, we believe, as customers of Imax. And our North American business will pick up.

Now on a long-term basis, which is the basis of the brand, the franchise, and the experience, we're still pretty bullish about what we think the IMAX opportunities are.

So you think that after this short-term crisis is over there's room for growth on the commercial side?

BW: We do, absolutely.

In the short term, though, have Edwards, Regal, Marcus, or any other multiplex operators canceled any of their unbuilt theaters in backlog?

RG: No, there have been none by any of the major chains, but Edwards is in bankruptcy, and when you start dealing with the trustee rather than the company you are never sure how that will shake out until the bankruptcy is completed. In these things there are committees and restructurings and long negotiations. One of the things about bankruptcy is that the

management you dealt with originally loses a little bit of control over the process.

BW: Imax has strong firm binding agreements with these companies, and part of what you're asking is, are these companies, in bankruptcy or out of bankruptcy, going to breach their agreements with Imax. Obviously we hope they don't, but that's what laws and courts are for, when people breach agreements.

I was under the impression that in a bankruptcy such agreements would not be binding any longer.

RG: We have to separate it. Brad was [referring to cases before they enter] bankruptcy. But after bankruptcy, the law is very complicated as to what can be done or not.

Even before the current problems in the cinema industry arose, some of the IMAX theaters in multiplexes had been said to be performing poorly. Does an IMAX theater in a multiplex really work?

RG: There's no question that IMAX in a multiplex can work. Some of our top performing theaters in the world are in multiplexes, the Sony theater in New York, and a new theater just opened in Warsaw, Poland, in a multiplex which is doing phenomenally well, and there are lots of examples.

What also is proven, though, is that there are essentially three factors that make an IMAX theater successful: one is programming, two is location, and three is marketing. Just as certain as it is that IMAX in a multiplex works, it's equally certain that at a bad location with limited marketing it *doesn't* work.

What really happened is that during the exhibition boom, some operators felt they could put IMAX into a third tier market and not provide a lot of marketing and the people would come. And they didn't, and so you have notable examples of IMAX theaters that didn't work. But we strongly feel that if done correctly in the right location, IMAX works really well.

Although there is no direct connection, the failures of Cinema Plus in Australia and Millennium in South Africa [see Biz, page 4] suggest that the international

market for commercial giant-screen theaters may not be in much better shape than the domestic. Are you concerned that the overseas market may not be as strong as you had hoped?

BW: There are a couple of issues, and one issue that cuts across international borders. Whether it's domestic or internationally, if the capital structure for an IMAX theater is too highly geared, there's too much leverage, or if your rent line is too high, you can have a very strong or healthy theater on an operating basis, but



Richard Gelfond

your business itself is going to be suffering, because you won't be able to service your debt, you won't be able to pay the landlord the amount of money due. We have to distinguish between theaters that are healthy on an operating basis and theaters that are unhealthy because of their capital structure. Clearly when you look to Australia, and also I think when you look to some of the issues in South Africa, that's one of the things that you're going to see.

RG: In the last five years there was very cheap and available capital to build any kind of theater and some people took advantage of that by putting an extraordinary amount of debt on them, betting that they could cover the nut. And even

though these theaters generated very impressive numbers of people, they couldn't cover their debt burden. And that's really what happened. You look for example at [the Panasonic IMAX Theater in] Sydney: the theater's had years where it's done between 750,000 and 1,000,000 people. And [at the Nedbank IMAX Theater] in Cape Town, it's had years where it's done over 400,000 people. I think one year it did over 500,000 people. With the proper capital structure, these can be very profitable theaters; they just were over-leveraged.

Imax created a new subsidiary to operate the Australian theaters, and we hear that Imax is in discussions to take over the South African theaters as well. But this is coming at a time when the resources needed may be harder to find. Do you expect to have to operate more theaters, and will that be difficult?

BW: We should be careful to distinguish between a need and a desire. Actually, one of the things we have been interested in doing at Imax for at least a year now has been entering into the right type of management agreements with theaters at the right time. A lot of the commercial theaters at multiplexes are used to having the studios market the films and have no inclination to market a film property. We've always felt that to be most successful in the IMAX world, you really have to be an avid marketer. Through management agreements we can actually help the operating performance of theaters. We don't necessarily view this as something we need to do; in many instances it's something we like to do.

Through all this, the institutional market has remained the stable core of the industry. But it seemed as though Imax's move into commercial venues was due to a perceived saturation of the institutional market, at least domestically. Does Imax have plans to expand the institutional market at home and abroad?

RG: We've actually had some pretty good success this year in the institutional market. I don't remember the number offhand, but there are quite a number of signings in North America in institutions.

(See *IMAX* on page 8)

(from **IMAX** on page 7)

We've been looking at whether we can create a digital product which is smaller than the conventional IMAX system, that actually could be used in institutions that couldn't support the economics of a traditional IMAX theater. We've been working on that product, and I wouldn't be surprised if in the next year or so if we made enough progress to launch a product that worked for smaller institutions.

BW: Another thing I'd like to add, is that Rich and I don't want to do anything that is to the detriment of the institutional business. We actually are big fans of the institutional business and over time we'd like to continue to support it in every way we can. I think people have felt that our search for growth and some of the emphasis on the commercial business has been at the expense of the institutional business, but we don't view it as an either/or. When we look at the Imax of the future, we would love to see two very, very healthy and vital businesses, one institutional and one commercial, existing side by side.

A year ago we expected commercial theaters to outnumber institutional theaters sometime this year. That turning point seems to have been delayed. Do you expect that commercial LF theaters will eventually dominate the industry? When do you think that will happen?

RG: I think when you just look at the number of potential locations in the world, you have to conclude that commercial would have more theaters than institutional. If you look at certain markets today where there are five or six commercial theaters, there's only one institution in that market. I think as we grow as a business, just because of demand, there should be more commercial than institutional theaters.

Production

Chris Palmer has stated that he is concerned that Hollywood-style dramatic LF films with more mature content (sex and violence) could hurt the LF industry generally and possibly even the IMAX brand. Do you think this is a problem?

BW: No, we don't, but it is something we want to remain sensitive to as part of

the industry and as Imax Corporation. We don't want to be pushing or supporting programming that undermines any of the core values of the brand that has been established over 30 years. Over time we would like to see an industry that can support and appreciate different aspects of the brand in different contexts. From our perspective, you probably want to deliver a different type of programming Friday night at 9 o'clock than you do at 11 a.m. Monday through Friday. Hopefully our industry will have the breadth to incorporate different types of programming.

What about, for instance, *Stephen King's The Sun Dog*, which is being developed as an IMAX 3D film? It's not a violent or

Rich and I don't want to do anything that is to the detriment of the institutional business. We are big fans of the institutional business. We would love to see two healthy and vital businesses, one institutional and one commercial, existing side by side.

—Brad Wechsler

sexually oriented story, but it is the type of dramatic film with a somewhat scary theme that some people might perceive as less family-friendly than, say, a documentary on Everest.

BW: That's a good example, and one of the first things we said when we read *The Sun Dog* and we gave the writer direction was, "Please tone down some of the graphic nature. We're not interested in a horror film, we're interested in a suspense film." And we did that to make the script work within the confines of the brand.

Is that production moving ahead?

BW: We have a decent to pretty good first draft script and it's out to directors. We don't want to do a re-write until we have a director attached. It's a process that's ongoing right now.

Is there any question of it being greenlit?

BW: Sure. In our world there's always a question of a film being greenlit until it's greenlit. That's a function of the director and the rewrite. I would think the earliest it would go into active pre-production would be the end of the first quarter next year.

Have the recent problems delayed the start of any other productions?

RG: There has been no effect from the stock price drop. Markets go up and markets go down, and you can't run your business according to the stock market. However the slowdown in the number of commercial theaters in the market today has affected the economics of films you release and when you release them and the amount of payback. For example, it's unlikely at this point that *Shrek* will be released [in IMAX 3D] for a combination of reasons: the cost of the project went up at the same time that the number of commercial theaters as potential targets has gone down. (See *Shorts*, page 24.)

What is the next film to go into active production?

BW: Not including the films that are in production, *Gulliver's Travels*...

RG: ...and *Space Station 3D*...

BW: ...and *All Access* [the rock concert film], and the country-western film. I think we're looking at a couple of animated films using the SANDDE technology or *The Sun Dog* as the most likely next films to be greenlit.

A feature made entirely with SANDDE?

BW: Yes.

3D production has been declining for years. Has it become too difficult or expensive to produce in live action 3D?

BW: *The Sun Dog* will be a 3D film and from our perspective it's more of a creative issue than a financial issue - getting the right film that *should* be shot in 3D. We have a film that's in rewrite now, which would also be 3D, *In Dreamtime*, about the outback in Australia with a lot of emphasis on the Aboriginal culture. There's an older film that we've had in development for a long time because we refuse to abandon it because we like it so much, called

Flight of Fancy, which is "Around the World in Eight Days" in 3D, but with time travel, going back to different cultures and different places. It really isn't a cost issue, it's just trying to get the right creative property for 3D.

Do you think there will be new 3D production from companies other than Imax?

BW: Yes, I do. Right now, I haven't seen it but I think Ben Stassen is releasing *Haunted Castle* very shortly. Notwithstanding what Rich had said about *Shrek*, which is a project that we have been excited about, we just think it's a little early, and we think there will be other *Shreks* with studios like Dreamworks, or Disney or Fox.

The Future

What's happening with the digital side of projection and production? You mentioned that you might have a digital projector for smaller theaters as soon as a year from now. Can you say more about that?

BW: One of the things that has been a constraint on the growth of Imax, certainly in institutions and probably commercially as well, is that the capital costs, from bricks and mortar to the actual IMAX projection system, has put a de facto cap on the size of the market that you can put an IMAX theater in. Our view is that once you go with a digital product and begin to squeeze some of the print costs out of the IMAX operating pro forma, we will find ourselves in a situation where we can begin to put IMAX theaters in smaller communities. Some of the smaller communities that have these science centers will be an early target of focus.

Because the film product is already there, assuming there's a conversion available for existing repertory.

BW: Yes.

You think that product will be available in as little as a year from now?

RG: We're saying for a smaller theater, or a smaller institution, smaller market, not of the size of IMAX as we know it today.

But still something that is more advanced than what is currently available as a 35mm replacement?

RG: Yes.

Some people are saying, Chris Reyna for example, that the quality of the existing digital systems doesn't yet match the 35mm systems they are supposed to be replacing. It seems to me that the diffi-



Bradley Wechsler

culty of trying to duplicate a larger format, much less 15/70, is quite a bit more substantial, and yet you think you're on the way there?

RG: We do think we're on the way there, but we still have a lot of work to do. First of all, to challenge your assumption, I think if you took a perfect 35mm print and showed it the first time against a digital image, the print would hold up well. My own view is that they look comparable. But once you've shown the print for the tenth time or the fiftieth time, and you have the shaking of the image, and you have degradation of the print, the digital looks far superior.

Also, Texas Instruments, the supplier of the underlying technology, is advancing their chip technology at a fairly rapid rate and you'll continue to see better and bet-

ter images just by virtue of the chip. Add to that what Imax brings to the table, which is the technical ability to project large images in an unsurpassed way, and we think we will be able to project images of the kind of quality that will make people very satisfied.

How soon will we see the first digital projector that comes close to matching 15/70?

RG: There need to be technical advances before that can happen. A guess would be at least three to five years.

Do you see a time when Imax is no longer making film projectors, and is entirely digital?

BW: If you allow us to speculate about a time frame that nobody ever lets us speculate about, I think ten years from now, all of the motion picture industry, including IMAX, will be digital.

And you think there will be digital projection that is equivalent to 15/70?

BW: Yes. I think that ten years from now, on very large screens with super high resolution, you'll be getting presentations that are not distinguishable from what we now all love as the best IMAX film presentation. Ten years is a long time, the way technology moves.

Do you have anything else to say about where you see Imax and the industry going?

BW: We should all be smart enough not to confuse stock price issues and capital market issues with operating and strength of franchise issues. The IMAX product is a great product, it's a great industry. Imax Corporation is having a problem right now because one group of our customers is having a liquidity problem. That really does not impact the underlying strength or viability or excitement implicit in the IMAX product and the IMAX experience. All of us in the industry need to keep sight of that.

Interview: Iwerks Entertainment's Don Iwerks

(from *IWERKS* on page 3)

help them do what they want to do. We'd like to be part of it, and it looks like we're going to be.

When do you expect it to be finalized?

We're hopeful that will happen very soon. I can't even speculate on that at the moment, how long it takes, because we're dealing with a company out of the country.

So the regulatory process is within India, not in the U.S.?

I guess both sides. I'm not totally familiar with the Indian process, what they have to go through. These things do take time, so as much as we'd like to have it happen tomorrow, it could be a few weeks, it could be a month. When it does happen we'll be making a public announcement about it.

There was also some mention in the press release about needing stockholder approval as well.

It's a NASDAQ ruling that you'd need stockholder approval, but one of NASDAQ's rules is that your stock price has to remain above a dollar. If it goes below a dollar then it has to go back to a dollar. We were given notice some time back that they were going to delist us. So we wrote them a letter and told them about the Kumars potential investment. But they delisted us as of November 2, and so we're now over-the-counter. So not being under NASDAQ any more, we believe we would not have to have shareholder approval.

Do you expect to go back on the NASDAQ once the deal goes through?

Well, it would always be desirable, and that's what we would want to do, when we can be allowed to do it. There are a lot of rules and regulations. It's probably a little tougher getting back than it was initially getting on, but they said we could appeal it, and we are appealing it.

My view is that we've got to concentrate on our company and making it profitable,

and not be so concerned with what the stock is doing day-to-day. It's obvious that you've got stockholders and you want those stockholders to see their investments appreciate, but at the same time they aren't going to appreciate unless we can get the company into a profitable position. And that's absolutely the bottom line goal for us.

What else does Iwerks need to do to return to profitability?

Like I say, it's going to be the basics, and I'm a believer that you've got to be creating a profit in the company. I think everybody's looking for that next breakout strategy, what's the motion picture indus-

We really believe that we're turning a corner: we are making sales and we have a backlog, and we're not going to go away. We're here to stay and we're here to produce good equipment.

—Don Iwerks

try going to do, what's happening to all the theaters, why are so many chains going into Chapter 11. It's a sad situation, and from all I've read, it's clearly that so many of these chains have overbuilt, and now they're not making it.

That was something I was going to come to. Imax has clearly been hit hard by the problems of the commercial exhibitors, but Iwerks had not as actively pursued them as customers. Do you think that multiplexes could be a viable market for your products?

I don't know, I really don't know. It's so hard to guess what the public likes. I think the bottom line in motion picture entertainment is the movie. If the film is good, people are going to see it. *Everest* was unique, it was clearly a well done film. It took you to a place that the average person

would never go, and it has been popular. Disney experimented with their new *Fantasia* and did a big rollout on it and it did well.

Whether there's going to be a trend in that direction, I don't know. It's a gamble, a roll of the dice every time you do it. Any movie you make is a roll of the dice. And I don't have an answer to it. I certainly think the things should be wholesome and good entertainment and have some enduring value. A lot of people think the scientific and nature films are boring, I don't find them that way myself.

You seem to be saying that that segment of the market is somewhat riskier and not as attractive to Iwerks.

No, no. I'm not saying that. Our plan is to provide equipment to a filmmaker to make a film, and we might provide the use of our cameras as our equity position in the film. We might take a gamble. It's very, very difficult, I think, on the creative side of film to make a judgment saying, "We should go with that one." And then it makes it or it doesn't. It's just a really tough call, unless something is really obvious.

We're going to be very careful with our cash, and now that we have camera equipment we can look at it both ways. One is to rent it and take the cash if we have better use for the cash. The other way is to make a deal with the filmmaker to use the camera rental as our equity in the film. We won't be taking big hurdles, we'll move into it in a way that makes sense and isn't so risky that we take a big loss on it.

Do you see the market for your 8/70 projection systems being more on the institutional side, or would you like to be in more of the multiplexes? Or is that segment no longer promising enough?

When it comes to selling a piece of equipment, we'd be happy to sell it to anybody who wants to buy it.

How soon do you think Iwerks can return to profitability?

Well, we hope soon. I couldn't pick a

(Continued on next page)

quarter, because I can't forecast like that, but I can only say that I'm greatly encouraged by the will of our staff to return to profitability as soon as possible. It's so hard to be specific. When you do pro formas and all these projections and everything, you sit and try to use your best judgment and then you say, "Well, yeah, we think we can do that, but we better cut that down by so much, just to be safe." In the end it's a big guessing game. And all we can say is we're going to be trying very hard to bring the company around.

And we feel we're doing that. I would

say right now, without citing any kind of figures, that the trend is in the right direction. We're cutting costs, we had a staff reduction, which we always hate to do. It's terrible to have to do it, to let good people go. But it gets to the point where you've got to make things work.

We had three buildings there in Burbank, we've reduced down to two, and got the other one sublet out now. So that's helped. So we're compacting ourselves down and we've already seen the results of that.

(from **BIZ** on page 5)

based in New York.

Dodge had been with Sony/Loews since 1994, launching and overseeing the Sony IMAX Theaters at New York City's Lincoln Square, San Francisco's Metreon, and Los Angeles' Paramount Citywalk. She was also responsible for the Navy Pier theater in Chicago after it was acquired by Loews in 1998.

Dodge began her LF career at the **Kansas Cosmosphere** in Hutchinson, KS, where she helped launch the IMAX Dome theater in 1980. Since then she has been instrumental in the openings of IMAX theaters in Denver, Boston, Barcelona, and Jersey City, and has consulted on

many more.

Her new e-mail is mjdodge@aol.com.

Masse to distribute *Ultimate G's*

Natalie Masse has left **Primesco Communications, Inc.**, to become director of distribution for the newly formed **Mugen Distribution**, a division of Quebec-based **Sky High Entertainment**. She will be responsible for distributing *Ultimate G's* in North America, South America, and Australia. Sky High's **Carl Samson** pulled the film from **nWave Distribution** earlier this year and set up Mugen to handle this and future films. Mugen is based in Montreal. (UGs will continue to be distributed in Europe by **First E Productions** and in Japan by **Sky East, Inc.**)

(from **SHORTS** on page 24)

and is licensed and installed by **Boston Light and Sound**. Science Place's installation was funded by the Texas Instruments Foundation and several other Dallas foundations and agencies.

The Rear Window system was first tested and installed in 1994 at the **Langley IMAX Theater** of the Smithsonian's **National Air and Space Museum** in Washington, D.C. (The person responsible for that installation is today the editor/publisher of *LF Examiner*.)

TV shows based on MFF's *AIWC*

Wild California, a series of three hour-long programs based on **MacGillivray Freeman's *Adventures in Wild California***, runs on cable's Travel Channel this month. Produced by **K2 Communica-**

tions, the executive producer of the LF film, the shows feature some of the people highlighted in *AIWC*, and also include behind-the-scenes episodes from the making of the film.

The programs air back to back on the Travel Channel on Nov. 12, 18, and 26.

Douglas, Roberts launch *Cascadia*

Veteran LF filmmakers and husband-and-wife team **David Douglas** and **Diane Roberts** have founded **West Eagle Films** and are planning to begin shooting their next LF film, *Cascadia: Carnival of Life*. The film will examine "the evolution, geology, natural history, and extreme beauty of the Pacific Northwest," according to Roberts.

The **Royal British Columbia Museum** in Victoria is partnering with West Eagle

On the staff side, how many people were let go, and when did that happen?

I think we let a dozen or so go. It was probably three or four weeks ago.

Anything else you'd care to say?

To summarize, we're tightening our belt and we've got some really good people in the right jobs. And we are closing deals and we do have some backlog. And we're going to make it happen.

Masse had been distribution manager at **Primesco** in Montreal for three years, before which she was public relations director at **Club Med** in Nassau, the Bahamas, for three years. A Montreal native, she holds a degree in psychology from **Vanier College**.

Mortensen switches to Mega

After a very brief stint at **Evans and Sutherland** (see *The Biz*, *MaxImage!*, September 2000), **Todd Mortensen** has joined **Wayne**, PA-based **MegaSystems, Inc.**, where he is vice president of North American Sales for the projector manufacturer. Mortensen was formerly director of marketing and distribution for **Destination Cinema, Inc.**

on the film, with the museum's **Brent Cooke** serving as executive producer. It is set to be released in 2002.

NFBC runs Colin Low retrospective

The **National Film Board of Canada** held a retrospective of the early films of **Colin Low** at the **NFB Cinema** in Montreal in early November. In addition to directing *Transitions* (1986), the first IMAX 3D film, and *Momentum* (1992), the first and only IMAX HD (48 fps) film, the 74-year-old Low has produced more than 100 films in a career that has stretched over five decades.

Another Low production is his son, **Stephen**, himself a noted filmmaker who has directed seven LF films, including *Super Speedway* (1997) and *Across the Sea of Time* (1995).



Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70
and will run about 40 minutes.

'N Sync: Bigger Than Live

Really BIG Film Corp.; distributor: RBFC; producer: Doug Yellin; DP: John Bailey; cinematographer: Matt Williams; executive producers: Jonathan Sanger, Ed Elbert, Linda Nelson, Michael Madison, in association with Brent Bolthouse Productions and Lion Limited Partnership. Filmed in 8/70. **Release: December (Canada, South America, Europe, Asia, Australia); early 2001 (USA).**

- Principal photography is complete
- World premiere will be held at Ontario Place, Toronto, Dec. 1.

Pittsburgh: The Big Picture (formerly Pittsburgh: Forge of a Nation)

Argentine Productions; producer, director, writer: Peter Argentine; **scenario: Peter Argentine, Dennis Bateman**; coordinating producer: Janet Smith; director of photography: Norris Brock; camera: William Reeve; editor: Frank Caloiero; score: Todd Hayden; **executive producers: Liz Swarz, Dennis Bateman. 8.5 min. Release: January 2001.**

- Picture is locked.
- Score will be recorded in December.
- Premiere will be held on Jan. 12, 2001, at Carnegie Science Center.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (second unit); assistant director: Karin Macher; **score: Laurence Rosenthal. Release: January 2001.**

- Principal photography is complete.
- World premiere will be held in Vienna on Jan. 24, 2001.

All Access

Ideal Entertainment; distributor: Imax Ltd.; director: Martyn Atkins; cinematographers: Reed Smoot, David Douglas; camera: Sean Philips, Rodney Taylor, Jack Tankard; editor: William Bullen; coproducer: Kelly Knight, Alex Cornfeld; line producer: James Pluta; producers: Jon Shapiro, Peter Shapiro; executive producer: Tisha Fein. 65 minutes. **Release: April 2001.**

— Principal photography is complete. Editing is under way.

— World premiere will be held in Los Angeles in February 2001 to coincide with the Grammy Awards.

Shackleton's Antarctic Adventure

White Mountain Films/Nova Large Format Films; distributor: WGBH Enterprises; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. **Release: February 2001.**

- Principal photography is complete.
- Picture is locked.
- World premiere will be held at American Museum of Natural History, New York City, Feb. 5, 2001.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; writer: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. **Release: March 2001.**

- Principal photography is complete.
- Editing is in progress.
- World Premiere will be held at Cincinnati Museum Center, March 6, 2001.

Lost Worlds: Life in the Balance (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Silleck; writers: Sugith Varughese, Amanda McConnell; director of underwater photography: Howard Hall; director of micro photography: Peter Parks; cinematographer: Ernest McNabb; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. **Release: April 2001.**

- October: Filming sea otters in Monterey and San Clemente, CA; underwater in lakes in the Catskill Mountains and Montreal.
- November: Studio shooting in Montreal; insect collections at botanical gardens in Montreal; second unit filming in Florida and Venezuela.
- Principal photography wraps in December.
- Editing, sound mixing, CGI work continue.
- World premiere at American Museum of Natural History, New York, April 7, 2001.

Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Charlotte Huggins, Caroline Van Iseghem; executive producer: Ben Stassen. 3D. **Release: spring 2001.**

- The film is 90% complete.

Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: SK Films/Principal Large Format; director: Mike Slee; cinematographer: Rodney

Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streater, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. **Release: spring 2001.**

- The film is complete, and will premiere when Loch Lomond visitor center opens in spring 2001.

Ocean Men

H5B5 Media AG; distributor: nWave; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. **Release: spring 2001.**

- Editing is under way.

Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; **director of photography: Sylvain Brault**; editor: James Lahti; associate producer: Natalie Masse; production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. **Release: May 2001.**

- September: Completed black bear cub sequence in Montana, shot scenics in Bitterroot Valley, aerials in Alaska.
- Principal photography is complete.
- Editing has begun in Montreal.

China: The Panda Adventure

Imax Ltd.; distributor: Imax; director: Robert Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); **post-production supervisor: Michael Tingle**; producers: Antoine Compin, Charis Horton; executive in charge of production: Lorne Orleans; executive producers: Andrew Gellis, **John Wilcox**. Cast: Maria Bello. **Release: June 2001.**

- Principal photography is complete.
- Post production is in progress.

Untitled Country Music Project (wt)

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Bisceglia. Cast: Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. **Release: June 2001.**

- October: Los Angeles, Nashville, North Carolina, Ohio, Pennsylvania, and Texas.
- November: Filming Jo Dee Messina in Moab, UT.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. **Release: mid-2001.**

- Over 80% of computer animation is complete, and animation continues at TFX Animation in Montreal.

Nov. '00

Jan '01

July '01

'NS

PTBP
MWH

AA
SAA

JIAC

LW
HC
OM

Bears
LLLL

China
UCMP

VA

OOL
HB
VulcaniaEquus
India
WGALBT
GTEverglades
UUAAH
L&CCRA
Kiliman
Pulse NDUFOs
Yosemite

SS3D

— Film recording and LF test screenings have begun.

Origins of Life

Productions Dussart, Productions de La Géode; distributor: La Géode; director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); writers: Gérald Calderon, Bernhard Elsner; score: **Bruno Coulais**; producer: Groupe 47; executive producer: Bertrand Dussart. Release: September 2001.

— Principal photography is complete.

— Editing has begun.

Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. Release: October 2001.

— October: Young thoroughbred horses in Victoria and New South Wales, Australia.

— February – April 2001: Race horses and event horses in Victoria and NSW.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: André Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: fall 2001.

— Internal medical imaging continues through December.

— September – December: Editing.

India Through the Eyes of a Tiger (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: Bruce Neibaur; producers: Afsana Amarsy, Goulam Amarsy; cinematographer: James Neihouse; associate producer, writer: Keero Singh Birla; executive producer: Chris Palmer. Release: fall 2001.

— February – March 2001: combining fall and spring shoots: filming near the foothills of the Indian Himalayas, and historical re-creations of tiger hunts in Rajasthan.

— May – June: shooting in Canada with trained tigers.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemijn; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: fall 2001.

— Principal photography is complete

— Editing has begun.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf,

Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: fall 2001.

— December – April: Filming in Italy, England, and Brazil.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: late 2001.

Everglades (wt)

Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producers: Bayley Silleck, Jeff Simon; director of photography: Jeff Simon; writers: Bayley Silleck, Alan Ternes. Release: late 2001.

— Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.

— Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: late 2001.

— Animation is in progress.

Up, Up, and Away

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. Release: late 2001.

— Shooting will resume in January 2001.

Avalanche Hunter

Avalanche Hunter Entertainment; distributor: tba; director: E.J. Foerster; director of photography: Roger Vernon; writer: Patrick Hasburgh; producers: Michael Friedman, Alyna Hersovici-Flann. Release: early 2002.

— Principal photography will begin in British Columbia in February 2001.

Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: early 2002.

— January – February 2001: Will shoot re-creations of crossing the Bitterroot River and of winter in the Mandan village at locations to be determined.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.

— November: Shooting underwater near Fiji.

— December 2000 – May 2001: Shooting in Fiji, Tahiti, Rangiroa, and the South Pacific.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producer: Arabella Cecil; producer: David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

— November: Shooting on Kilimanjaro.

— December: Shooting aials in East Africa.

Pulse: A Stomp Odyssey

James D. Stern Productions/Harriet Leve Productions/Giant Screen Sports; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: March 2002.

— Early 2001: Additional filming in locations to be determined.

Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: spring 2002.

— Have filmed various earthquakes and volcanoes for the last decade.

— Waiting for cooperative hurricane.

— Will attempt to capture tornadoes and other storms next summer.

UFOs: Science or Science Fiction?

nWave Pictures; distributor: nWave; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: 2002.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: 2002.

— Are seeking advisors to assist in the further development of the script.

— Active production will resume next year.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: fall 2002.

— October: Filmed Shuttle activity with 3D cameras in the cargo bay and cabin. Filmed launch in Russia of Soyuz rocket taking crew to the space station.

— November: Will film inside space station during next Shuttle mission.

— Plan to shoot during seven shuttle missions.

Projects on hold:

The Enchanted Billabong

Cyberquest

Golf Around the World

Secrets of the I-52

THE *LF* EXAMINER INDEX

October 2000

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 60 releases (conventional and LF) as listed by *Variety* is also included. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
10/05/2000	MJTTM	196,387	36	12,622,793	41,352	299,040	12,921,833	22	25	3	28
	MOE	163,352	40	39,040,145	78,963	29,347,580	68,387,725	114	17		
	CDS	123,391	46	7,089,003	20,941	4,491,796	11,580,799	35	19	7	26
	Trex	120,667	50 (47)*	34,634,726	209,398	19,099,628	53,734,354	111	20	14	34
	Fantasia	66,667	55	59,537,592	0	27,730,145	87,267,737	39	30	0	30
	Galapago	66,381	- (57)*	7,580,627	30,024	2,618,602	10,199,229	50	10	2	12
	AlienAdv	60,654	57	3,009,649	62,014	2,730,589	5,740,238	58	6	5	11
	S&R	49,909	- (60)*	5,040,199	22,335	2,290,144	7,330,343	53	14	6	20
	Extreme	46,845		10,207,052	33,515	10,611,053	20,818,105	80	12	12	24
	E3D	13,803		4,996,682	92,438	11,318,395	16,315,077	77	4	13	17
	TR	12,232		16,548,979	135,516	11,627,755	28,176,734	152	4	5	9
	AEK	9,469		13,330,087	10,555	6,626,515	19,956,602	127	5	6	11
	IOTS	6,969		8,778,128	4,245	4,001,581	12,779,709	76	4	2	6
	ATSOT	6,763		15,381,597	10,327	19,063,412	34,445,009	255	3	2	5
	MTA	3,744		2,032,525	0	463,174	2,495,699	104	2	0	2
	WOC	0		14,728,456	11,648	18,497,361	33,225,817	282	0	1	1
10/12/2000	Cyberwor	428,177	33 (22)*	428,177	0	0	428,177	1	21	0	21
	MJTTM	167,736	41	12,790,529	43,156	342,196	13,132,725	23	20	3	23
	MOE	143,058	33	39,183,203	82,523	29,430,103	68,613,306	115	17	13	30
	Trex	105,783	59 (48)*	34,740,509	472,242	19,571,870	54,312,379	112	19	14	33
	CDS	103,306	49	7,192,309	55,642	4,547,411	11,739,720	36	11	7	18
	Galapago	85,449	- (52)*	7,666,076	28,593	2,647,195	10,313,271	51	10	2	12
	Fantasia	68,112	57	59,605,704	474,961	28,205,106	87,810,810	40	27		27
	AlienAdv	51,027		3,060,676	80,637	2,811,226	5,871,902	59	6	5	11
	Extreme	44,373		10,251,425	40,747	10,642,317	20,893,742	81	12	12	24
	S&R	36,630		5,076,829	10,877	2,301,021	7,377,850	54	15	5	20
	TR	17,967		16,565,066	121,482	11,751,117	28,316,183	153	4	5	9
	IOTS	16,056		8,794,184	227,410	4,228,991	13,023,175	77	4	2	6
	E3D	12,962		5,009,644	109,420	11,427,815	16,437,459	78	4	13	17
	ATSOT	5,312		15,386,446	10,116	19,073,909	34,460,355	256	3	2	5
	MTA	3,167		2,035,692	0	463,174	2,498,866	105	2	0	2
	AEK	2,988		13,333,076	59,385	6,685,900	20,018,976	128	5	7	12
	WOC	0		14,728,456	11,648	18,509,009	33,237,465	283	0	1	1
10/19/2000	Cyberwor	451,135	22 (19)*	856,354	0	0	856,354	2	30	0	30
	MJTTM	154,835	41	12,945,364	44,238	389,434	13,334,798	24	17	4	21
	MOE	136,054	45	39,319,257	76,039	29,506,142	68,825,399	116	17	13	30
	CDS	106,781	48	7,342,232	49,951	4,595,160	11,937,392	37	11	7	18
	Galapago	96,228	57 (49)*	7,762,304	136,514	2,783,709	10,546,013	52	10	5	15
	Trex	89,751	56 (50)*	34,830,260	126,460	19,698,330	54,528,590	113	17	13	30
	Fantasia	77,638	50	59,683,342	186,092	28,391,198	88,074,540	41	26		26
	AlienAdv	48,902		3,109,578	79,333	2,890,559	6,000,137	60	6	5	11
	Extreme	44,307		10,295,731	43,686	10,681,386	20,977,117	82	9	12	21
	S&R	40,914		5,117,743	16,756	2,317,777	7,435,520	55	12	5	17
	E3D	20,724		5,030,368	130,440	11,558,256	16,588,624	79	4	13	17
	IOTS	18,454		8,812,638	6,542	4,235,536	13,048,174	78	3	2	5
	TR	14,510		16,579,858	120,805	11,871,918	28,451,776	154	4	5	9
	ATSOT	5,223		15,394,299	9,535	19,084,048	34,478,347	257	3	2	5
	AEK	3,699		13,336,775	26,952	6,712,852	20,049,627	129	4	6	10
	MTA	2,887		2,038,579	0	463,174	2,501,753	106	2	0	2
	WOC	0		14,728,456	11,648	18,520,657	33,249,113	284	0	1	1
10/26/2000	Cyberwor	409,809	22 (22)*	1,266,163	19,324	19,324	1,285,487	3	30	1	31
	MJTTM	141,876	39	13,087,240	42,398	431,832	13,519,072	25	17		17
	MOE	126,386	41	39,445,643	73,144	29,579,286	69,027,929	117	17	13	30
	CDS	109,911	46	7,502,569	40,934	4,642,900	12,145,469	38	11	6	17
	Trex	106,341	57 (48)*	34,936,601	96,114	19,794,444	54,731,045	114	13	13	26
	Galapago	92,996	56 (49)*	7,855,300	81,363	2,865,072	10,720,372	53	10	6	16
	Fantasia	68,338	55	59,751,680	0	28,391,198	88,142,878	42	21	0	21
	AlienAdv	45,768		3,155,346	77,529	2,968,088	6,123,434	61	6	5	11
	Extreme	31,051		10,326,781	25,417	10,704,147	21,030,928	83	9	11	20
	S&R	28,236		5,145,979	20,826	2,338,603	7,484,582	56	12	5	17
	E3D	20,776		5,051,144	152,704	11,710,960	16,762,104	80	4	13	17
	IOTS	17,596		8,830,234	3,810	4,239,346	13,069,580	79	4	2	6
	TR	11,802		16,591,576	120,805	12,017,372	28,608,948	155	4	3	7
	ATSOT	9,535		15,403,834	8,577	19,092,502	34,496,336	258	3	2	5
	AEK	5,840		13,342,615	9,678	6,722,530	20,065,145	130	4	5	9
	MTA	982		2,041,265	0	463,174	2,504,439	107	1	0	1
	WOC	0		14,728,456	11,648	18,532,305	33,260,761	285	0	1	1

* *Variety* used partial-week figures instead of full-week totals for Imax's films, which resulted in a lower rank for those films than they deserved. The rank those films should have received is shown in parentheses.

Bookings: November 2000 by Film

698 bookings of 85 films in 244 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Boksborg Mil	10/1/00	9/30/01		Amazon	Brisbane Imx	5/16/00	12/31/00	A	Closed	Tokyo ACM	5/1/00	11/30/00	A
	Buffalo Reg	8/11/00	2/10/01			Edmonton FP	5/00	12/00			Brossard	11/7/00		
	Dublin She	7/1/00	12/31/00			Poitiers 870 3D	2/1/00	2/1/01	A		Scottsdale Imx	6/30/99		
	Dusseldorf NeUe	7/31/00	7/30/01			Roanoke	7/00	11/00	A		Brussels	9/1/00	2/28/01	
	Edmonton SSC	2/18/00	2/18/01			Seoul	7/00	2/01	A		Fort Worth	10/1/00	10/1/03	
	Frankfurt NeUe	8/26/99	6/30/01			Cleveland	11/1/00	4/1/01			Hampton	1/8/99	12/31/00	S
	Indianapolis WR	5/1/00	2/27/01			Hull	10/6/00	2/28/01			Paris Def	1/15/00	1/15/01	
	Munich	5/1/99	2/1/01			Indianapolis CMI	11/10/00	6/10/01			San Jose	10/12/00	2/28/01	
	Orlando Muv	10/13/00	1/13/01			Louisville	10/7/00	4/6/01			Vancouver SW	11/7/97	11/7/00	S
	Richmond SMV	9/15/00	12/15/00			Monterrey Mex	9/2/00	2/7/01			Wash NASM	8/8/96		A
	San Antonio	8/25/00	12/1/00			Philadelphia	10/1/00	4/1/01			Addison Mar	10/6/00	4/5/01	
	Sandy	11/1/00	5/1/01			Syracuse	3/7/00		B		Berlin CS	11/16/00	5/10/01	
	Seattle PSC 1	10/31/00	4/30/01			Tampa MOSI	11/17/00	5/24/01			Brisbane Imx	11/3/00	5/3/01	
	Speyer Dome	8/18/99	2/17/01	B		Tijuana	6/3/00	4/2/01			Bristol	10/20/00	10/19/01	
Africa	Stockholm	3/1/00	8/30/01	A	ATSOT	Amneville Gau	6/1/00			Cyberwor	Chicago NP	10/6/00	4/5/01	
	Sudbury	5/1/00	6/30/01			Cathedral City	7/1/00				Columbus Mar	10/6/00	4/5/01	
	Taipei AM	7/1/00	6/30/01			New York Sony	6/1/00				Dallas Cmk	10/6/00	4/5/01	
	Warsaw IT	9/7/00				Rochester Cmk	7/11/00				Dearborn	10/6/00	10/6/01	
	Wash NMNH	5/12/99	12/31/00	A		Ankara	1/22/00				Dublin Reg	10/6/00	4/5/01	
	Amneville Gau	5/23/00	4/01		BP	Barcelona	1/00	12/00	B		Edmonton FP	10/6/00	7/6/01	
	Jackson MS	7/4/00	1/4/01			Berlin Disc	10/2/98	4/1/01	A		Fort Lauderdale	10/6/00	10/6/01	
	Jersey City	10/31/00	3/31/01			Bochum NeUe	12/18/97	3/1/01			Fresno Edw	10/13/00	12/13/00	
	Sacramento Imx	9/00	12/00			Bristol	7/1/00	4/1/01			Galveston	10/6/00	4/5/01	
	Vancouver Imx	9/00	4/02			Brussels	5/1/00	12/31/00			Honolulu Con	10/13/00	4/13/01	
	Vienna	10/6/00	12/7/00	B		Dublin She	10/2/98	12/31/00			Houston Edw	10/6/00	4/5/01	
	Yunelin Hsien 1	2/00	1/01			Glasgow	10/5/00	2/1/01			Irvine Edw	10/6/00	4/5/01	
AIWC	Atlanta FMNH	9/5/00	3/1/01			Kitakyushu	4/1/00	3/31/01	A		King of Prussia UA	10/6/00	4/5/01	
	Boston MOS	10/6/00	2/6/01			London SM	10/2/00	10/1/01			Langley FP	10/6/00	4/5/01	
	Branson	5/26/00	11/26/00			Lucerne	5/1/00	2/28/01			Las Vegas Imx	10/13/00	4/13/01	
	Cathedral City	5/18/00	11/17/00			Melbourne Imx	6/15/99	1/31/01			Lincolnshire Reg	10/6/00	4/5/01	
	Fresno Edw	5/24/00	11/24/00			Montpellier Gau	5/1/00	5/1/01			London ONT	11/10/00	5/10/01	
	Irvine Edw	6/30/00	12/30/00			Munich	11/6/97	12/31/00	B		London SM	10/20/00	10/19/01	
	Kansas City Zoo	7/1/00				San Jose	5/4/00	5/3/03			Los Angeles Sony	10/6/00	4/5/01	
	Los Angeles CSC	5/12/00	11/11/00			Speyer Imax	5/18/95	12/31/00	S		Manchester UCI	11/10/00	5/9/01	
	Melbourne Imx	6/22/00	1/21/01			Stockholm	3/12/99	11/15/00	B		Melbourne Imx	11/3/00	5/3/01	
	Myrtle Beach	6/1/00	12/1/00			Toronto OP	9/25/97	12/31/00			Miami Imx	10/6/00	4/15/01	
	Ontario Edw	6/30/00	12/30/00			Valencia Spn	5/1/00	4/16/01			Mississauga FP	10/6/00	4/5/01	
	Perth Imx	6/22/00	1/21/01		CDS	Warsaw IT	9/7/00				Montreal FP	10/6/00	4/5/01	
	Philadelphia	10/1/00	4/1/01			Baltimore	10/7/00				New Rochelle Reg	10/6/00	4/5/01	
	Sacramento Imx	5/17/00	11/13/00			Berlin CS	1/15/00				New York Sony	10/6/00	4/5/01	
	San Diego RHF	5/19/00	12/00			Buford Reg	11/3/00				Nyack Imx	10/6/00	4/5/01	
	San Francisco Sony	5/12/00	11/12/00			Dallas Cmk	6/1/00				Ontario Edw	10/6/00	4/5/01	
	San Jose	5/19/00				Dearborn	8/20/00				Orlando Muv	10/13/00	4/13/01	
	Sydney Imx	6/22/00	1/21/01			Dublin Reg	5/19/00				Oslo	11/2/00	11/2/01	
	Valencia Edw	6/30/00	12/30/00			Galveston	5/28/00				Richmond FP	10/6/00	4/5/01	
AJ	Denver MNH	10/3/00	1/25/01			Hampton	7/14/00				San Francisco Sony	10/6/00	4/5/01	
	Edmonton SSC	9/15/00	1/12/01			Houston Edw	5/19/00				Seattle PSC 2	11/1/00	5/1/01	
	Hong Kong	10/18/00	2/19/01			Hull	5/5/00				Sydney Imx	11/3/00	5/3/01	
	Hull	10/6/00	3/31/01			Irvine Edw	5/19/00				Toronto FP	10/6/00	4/5/01	
	Richmond SMV	9/16/00	1/12/01			Los Angeles CSC	5/19/00				Toronto OSC	11/17/00	1/7/01	
	Taipei MCRC	7/1/00	6/30/01			Mississauga FP	5/5/00				Valencia Edw	10/6/00	1/10/01	
	Yellowstone	7/15/00	12/30/00			Monterrey Mex	5/1/00				Vancouver Imx	10/6/00	4/5/01	
Alamo	San Antonio	1/88	12/00	A		Montreal FP	5/5/00				Vaughan FP	10/6/00	4/5/01	
	Branson	5/1/99	1/1/01	A		Myrtle Beach	6/1/00				Virginia Beach	11/24/00	6/30/01	
	Charlotte	9/4/00	3/2/01			New York Sony	5/19/00			DIA	Woodridge Cmk	10/6/00	4/5/01	
	Dwingeloo	4/29/00	3/31/01			Niagara	5/5/00				Berlin CS	8/1/00	12/31/00	
	Edmonton FP	9/15/00	1/12/01			Ontario Edw	5/19/00				Brussels	5/1/00	12/31/00	
	Fort Worth	9/29/00	3/5/01			Portland	6/1/00				Columbus COSI	11/11/00	5/31/01	
	Kyoto	3/21/98	2/28/02			Quebec	6/20/00				Duluth	6/6/98	12/31/00	
	Little Rock	8/26/00	1/15/01			Richmond FP	5/5/00				Houston SCH	1/18/93	7/12/02	B
	Melbourne Imx	10/19/00	3/31/01			Tijuana	5/1/00	11/30/00			Huntsville	1/1/00	12/31/00	
	Pittsburgh	10/1/00	2/28/01	A		Toronto FP	5/5/00	11/30/00			KSC 1	7/21/85		A
	Saint Augustine	7/00	11/26/00			Valencia Edw	5/19/00				Lubbock	5/1/00	12/31/00	
	San Diego RHF	1/1/00	12/31/00	S		Valencia Spn	5/1/00				Bradford	9/3/00	11/30/00	
	Sudbury	9/00	12/00			Vaughan FP	5/5/00				Brisbane Imx	6/15/00	12/31/00	
	Syracuse	5/27/00	11/00	A		Victoria	9/1/00			DIS	Detroit	1/00	12/00	
	Syracuse	11/00	2/01	B		Winnipeg Imx	11/1/00				Hastings	10/6/97		S
AlienAdv	Berlin CS	3/00	12/00	A	ChanJian	Hamaoka	10/1/00	3/31/01	B		Houston SCH	7/30/94	7/12/02	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
Discov Dolphins	Huntsville	10/1/98	12/31/00	B	Extreme	Toronto OP	1/1/00	12/31/00		GF	Pitea	6/3/00	6/3/01	
	Hutchinson	10/15/94	12/31/00	S		Villahermosa	7/12/00	1/11/01			Poitiers Imax	2/5/00	2/5/01	A
	Manchester UCI	11/10/00	11/9/01			Auckland	9/15/99		A		Rochester MSC	1/00		
	Norwalk	10/28/94	1/1/01	S		Berlin Disc	5/2/00	4/01	A		San Jose	6/1/00	6/1/02	
	Nyack Imx	8/1/00	12/31/00			Boise Edw	7/1/00	12/1/00	A		Shenyang	1/1/00	1/1/01	
	Tampa MOSI	11/11/98		S		Boksborg Mil	7/1/00		B	GP	Reno Fleisch	10/1/00	11/1/00	S
	Shima	4/10/98	3/31/01	A		Brossard	5/1/00	11/6/00	A		Sudbury	1/00	12/02	S
	Baltimore	10/00	3/01	A		Brussels	9/1/99	12/31/00	A		Vantaa	9/1/00	8/31/01	B
	Barcelona	10/15/00	10/14/01			Copenhagen	8/23/99	11/30/00	A		Hong Kong	5/1/00	12/00	B
	Birmingham	10/6/00	12/7/00		Fantasia	Halifax	10/5/00	4/5/01		HCBTD	Omaha	10/1/00	4/1/01	A
	Boise Edw	10/15/00	3/14/01			Honolulu Con	8/18/00	8/17/02			Toronto OSC	9/5/00	12/24/00	
	Branson	4/14/00	4/10/01			Houston Edw	6/30/00	12/30/00	A		San Simeon			A
	Calgary Imx	5/23/00	11/23/00			Madrid	6/22/00	6/22/01	A	HH	Sinsheim	5/15/98		A
	Chattanooga	4/1/00	11/00			Montpellier Gau	5/5/99		A		Honolulu Con	5/1/00	11/1/00	
	Cincinnati	6/10/00	12/10/00			Munich	4/12/99		A	Imagine	Bochum NeUe	10/16/98	12/31/00	
	Cleveland	4/14/00	1/01			Philadelphia	6/23/00	1/1/01	A		Munich	11/27/97	12/31/00	B
	Fresno Edw	10/15/00	3/14/01			Regina	9/29/00	9/28/01		IN	Virginia Beach	4/1/98	4/30/01	
	Glasgow	10/5/00	10/4/01			Rochester Cmk	9/1/00	11/30/00			Kansas City Zoo	11/17/00	12/31/00	
	Irvine Edw	10/20/00	3/19/01			Seattle Omni	5/12/00	11/12/00	A	IOTS	Lincolnshire Reg	11/1/00	1/1/01	
	Kansas City Zoo	5/1/00	12/31/00			Speyer Imax	5/1/00		B		Melbourne Imx	11/15/00	1/31/01	
	London ONT	9/8/00	3/8/01			Victoria	6/1/00	1/1/01	A		Dallas SP	9/29/00	3/10/01	
	Los Angeles CSC	10/20/00	6/30/01			Yellowstone	11/1/99	10/31/02	B		Houston MNS	6/30/00	11/16/00	B
	Louisville	7/1/00	1/1/01			Aguascalientes	9/1/00		B		Nagashima	9/6/00	2/28/01	
	Lucerne	11/1/00	4/30/01			Apple Valley Imx	9/1/00		B	ITD	Paris Geo	6/30/99	2/27/01	A
	Madrid	3/15/00	3/14/02			Baltimore	11/1/00	1/26/01			Regina	9/30/00	2/28/01	
	Memphis Pink	11/4/00	5/1/01			Buford Reg	8/11/00		B		Taipei MCRC	7/1/00	6/30/01	
	Mexico City Pap	10/1/00	5/31/01	A		Calgary Imx	10/5/00		B		Toronto OSC	1/28/00	12/24/00	
	Miami Imx	9/23/00	3/23/01			Chicago NP	8/1/00		B	JI	Apple Valley Imx	5/1/00	3/29/02	
	Montpellier Gau	11/1/00	10/31/01			Dallas Cmk	8/11/00		B		Baltimore	10/6/00	10/5/02	
	Myrtle Beach	3/10/00	3/01			Dallas SP	9/29/00	12/31/00	B		Chattanooga	4/1/97	5/3/01	B
	Norwalk	3/10/00	11/30/00	A		Dearborn	11/19/00		B		Galveston	1/00	1/01	E
	Ontario Edw	10/20/00	3/19/01			Dublin Reg	8/11/00		B	LB	Irvine Edw	5/1/00	12/31/01	
	Pensacola	3/10/00	3/8/01			Indianapolis WR	11/1/00		B		Montpellier Gau	12/31/99	12/31/00	
	Quebec	10/24/00	2/23/01			King of Prussia UA	8/1/00		B		Munich	1/7/99	12/31/00	
	Rochester MSC	11/3/00	10/31/01			Lincolnshire Reg	8/11/00		B		Ontario Edw	5/1/00	12/31/01	
	Saint Augustine	10/15/00	4/15/01			Miami Imx	10/5/00		B		Orlando Muv	5/1/00	11/30/00	
E3D	Saint Paul	5/5/00	11/3/00			Nashville Reg	8/1/00		B	LS	Rochester Cmk	6/1/00	6/1/02	
	Sandton Mil	10/20/00	4/19/01			New York Sony	8/11/00		B		Seattle PSC 2	5/1/00	12/31/00	
	Sandy	11/10/00	5/10/01			Nyack Imx	10/5/00		B		Sinsheim	5/15/98	5/20/01	B
	Spokane	5/1/00	11/1/00			Paris Def	9/6/00		A	L5	Tulsa Cmk	6/1/00	6/1/02	
	Stockholm	10/1/00	3/31/02			Providence Imx	10/5/00		B		Virginia Beach	6/15/96	4/30/01	
	Syracuse	9/6/00	11/00	B		Richmond SMV	10/28/00	12/31/00			Warsaw IT	9/7/00		
	Valencia Edw	10/20/00	3/19/01			Rochester Cmk	11/23/00	12/31/00		LB	Norwalk	9/28/00	1/11/01	
	Vancouver SW	3/17/00				Rochester Cmk	11/23/00		B		Barcelona	11/1/98	12/31/00	
	Vienna	4/14/00	12/7/00	A		Sacramento Imx	11/22/00		B		Berlin Disc	8/15/00	8/14/01	
	Ankara	7/00	12/00			Saint Augustine	11/23/00	12/31/00			Bochum NeUe	8/26/99	8/25/01	
	Auckland	11/99	12/00			San Francisco Sony	8/11/00		B		Dusseldorf NeUe	8/26/99	8/25/01	
	Barcelona	5/11/00	5/01			Seattle PSC 1	11/24/00	12/31/00		LS	Indianapolis WR	5/1/00	8/15/01	
	Bradford	4/00	4/01			Seattle PSC 2	11/24/00		B		Ontario Edw	5/1/00	12/31/01	
	Buffalo Reg	10/00	1/01			Spokane	9/1/00		B		Sinsheim	10/26/96	5/20/01	B
	Buford Reg	5/1/00	11/00			Tempe Imx	10/5/00		B		Bochum NeUe	10/16/98	12/31/00	
	Columbus COSI	6/00	12/00		FITS Flyers FOK	Tulsa Cmk	8/1/00		B		Chattanooga	5/3/96	5/3/01	
	Frankfurt NeUe	6/00	11/00	A		Valencia Spn	9/13/00		B	MJTTM	Munich	11/27/97	12/31/00	B
	London BFI	5/1/00	5/01			Vancouver Imx	10/5/00		B		Sinsheim	6/98	5/20/01	S
	Madrid	10/00	10/01			Woodridge Cmk	8/1/00		B		Virginia Beach	6/96	4/01	B
	Montpellier Gau	4/00	12/00			Poitiers MC	2/5/00	5/2/01	A		Addison Mar	9/1/00	8/31/01	
E3Dcc	Oslo	5/23/00	11/00	A	Galapago	Warner Robins	7/92		A		Albuquerque	8/1/00	1/31/01	
	Tulsa Cmk	6/21/00	11/00	A		Kuwait City	4/17/00	4/16/01		LS	Hartford Crn	10/27/400	3/1/01	
	Aguascalientes	10/00	5/01			Victoria	9/22/00	3/5/01			Jakarta	6/5/00	6/4/01	
	Duluth	10/00	1/01			Addison Mar	6/23/00	6/22/01			Kuwait City	3/1/00	2/28/01	
	Hague	7/00	7/01			Adelaide Imx	7/20/00	1/31/01			Manchester UCI	11/10/00	5/9/01	
	Lucerne	10/00	1/01			Apple Valley Imx	5/1/00	12/31/00		MJTTM	Norfolk	6/1/94		A
	Osaka Sci	6/00	11/00	A		Auckland	8/20/00	1/31/01			Phoenix	7/1/00	12/31/00	
	Paris Geo	7/00	7/01			Bochum Neue	9/1/00	8/31/02			Villahermosa	11/1/00	5/31/01	
	Stockholm	5/00	12/00	A		Brisbane Imx	11/3/99	12/31/00			Apple Valley Imx	5/5/00	11/00	
	Yokohama	3/1/00		A		Chattanooga	8/26/00	5/25/01			Auckland	10/18/00	7/18/01	
	Seattle Omni			A		Copenhagen	12/1/99	11/30/00			Boise Edw	5/5/00	11/00	
EMSH EOTS Everest	Virginia Beach	4/1/98	4/30/01		GC	Fort Worth	10/1/00	3/31/01			Brisbane Imx	9/28/00	3/28/01	
	Adelaide Imx	5/8/98	12/31/00			Honolulu Con	5/1/00	5/1/01		GF	Brossard	8/1/00	11/6/00	
	Amneville Gau	5/23/00	11/22/00			Laie	5/1/00	5/1/01			Calgary Imx	5/5/00	1/01	
	Coomera	1/1/00	12/31/00	A		Las Vegas Imx	5/5/00	5/5/01			Cathedral City	5/5/00	5/01	
	Fargo	10/6/00	4/6/01			Melbourne Imx	11/3/99	12/31/00			Charlotte	5/5/00	11/00	
	Harrisburg	8/15/00	1/15/01			Nagoya OT	9/30/00	3/31/01	A	GP	Chicago MSI	5/5/00	5/01	
	Hutchinson	10/1/98	3/11/01	B		Norwalk	9/29/00	1/11/01			Chicago NP	5/5/00	11/00	
	La Coruna	11/1/00	10/31/01			Paris Def	5/30/00	5/29/01			Denver UA	5/5/00	11/00	
	Las Palmas	7/1/00	6/30/01			Perth Imx	7/29/00	1/31/01			Fort Lauderdale	5/5/00	11/00	
	Leon Exp	6/30/00	12/29/00			Sydney Imx	11/3/99	12/31/00		HH	Fresno Edw	5/5/00	11/00	
	Melbourne Imx	5/98	12/11/00			Vienna	10/6/00	12/7/00	A		Hampton	5/5/00	11/00	
	Norwalk	6/30/00	1/01	E		Wash NMNH	10/27/99				Harrisburg	11/11/00	5/11/01	
	Poitiers Omni	2/5/00	2/5/01	A		Woodridge Cmk	6/23/00	6/22/01			Houston Edw	5/5/00	11/00	
	San Simeon	9/00	12/00			Dallas SP	6/1/00	12/31/00		Imagine	Huntsville	5/5/00	11/00	
	Sydney Imx	3/15/98	12/31/00			Grand Canyon	11/1/99	2/28/02	A		Indianapolis WR	5/5/00	11/00	
	Syracuse	3/7/00		E		Karlshamn	9/1/00	9/1/01			Irvine Edw	5/5/00	11/00	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
MOE	Kansas City Zoo	9/1/00	1/31/01		OMATS	Sandy	9/8/00	12/15/00			Bochum NeUe	5/13/99	12/31/00	
	Las Vegas Imx	5/5/00	1/01			Sioux Falls	10/1/00	1/31/01			Boise Edw	5/1/00	12/31/00	
	Los Angeles Sony	5/5/00	11/00			Sudbury	9/5/00	1/7/01			Bradford	4/5/99	12/31/00	
	Lubbock	6/23/00	12/23/00			Toronto OSC	6/2/00	11/16/00			Brisbane Imx	1/22/99	11/14/00	
	Miami Imx	5/5/00	1/01			Atlanta FMNH	3/10/00	11/21/00			Brussels	9/1/00	2/28/01	
	Myrtle Beach	6/17/00	1/5/01			Barcelona	5/12/00	5/10/01			Charleston Mil	9/1/00	2/1/02	
	New Orleans	9/1/00	3/1/01			Brussels	5/1/00	12/31/00			Dearborn	5/1/00	5/1/01	
	New York Sony	5/5/00	11/00			Milwaukee	6/9/00	12/9/00	A		Dublin She	5/1/00	12/31/00	
	Nyack Imx	5/5/00	1/01			Montpellier Gau	8/31/00	9/30/01			Dusseldorf NeUe	8/31/99	12/31/00	
	Ontario Edw	5/5/00	11/00			Montreal FP	8/15/99	12/31/00			Frankfurt NeUe	4/30/00	12/31/00	
	Providence Imx	6/23/00	12/23/00		Ozarks PO ROF	Oslo	5/1/00	2/1/01			Hastings	9/19/00	12/4/00	B
	Reno NBS	5/19/00	11/00			Paris Geo	11/10/99	2/1/01	B		Honolulu Con	5/1/00	2/28/01	
	Sacramento Imx	5/5/00	1/01			Taipei AM	7/15/00	7/14/01			Houston Edw	9/15/00	12/31/00	
	San Jose	9/21/00	3/21/01			Branson	1/1/93	12/31/00	A		Irvine Edw	5/1/00	12/31/01	
	Seattle Omni	5/5/00	11/00		RSATM	Laie	12/31/91		A		Madrid	3/23/00	2/22/01	
	Shreveport	11/11/00	5/1/01			Lehi	10/1/00	12/31/00			Melbourne Imx	12/3/98	11/14/00	
	Spokane	5/5/00	11/00			Mobile	9/20/00	6/1/01			Menlyn Mil	10/6/00	4/5/01	
	Stockholm	9/22/00	9/21/02			Roanoke	11/24/00	6/29/01			Nashville Reg	5/14/00	11/10/00	
	Tempe Imx	5/5/00	1/01		S&R	Irvine Edw	9/15/00	3/15/01	E		Omaha	8/1/00	4/15/01	
	Tokyo IMAX	9/2/00	3/2/01			Nashville Reg	9/15/00	3/15/01	E		Ontario Edw	5/1/00	12/31/01	
	Valencia Edw	5/5/00	11/00			Speyer Imax	5/1/00	2/1/01	E		Osaka Sun	5/8/00	11/30/00	A
	Vancouver Imx	5/5/00	1/01	A		Warsaw IT	9/6/00	9/5/01	E	TRF	Oslo	4/12/00	10/11/01	
	Wash NASM	5/5/00	1/01		SC SE ShinSymp SM SOA Solarmax	Bangkok	5/1/00	12/31/00			Politiers Solido	2/1/00	1/31/03	
	Winnipeg Imx	5/5/00	11/00			Buffalo Reg	8/11/00	2/10/01			Providence Imx	10/31/00	5/31/01	
	Woodridge Cmk	5/5/00	11/00			Columbus Mar	5/1/00				Seattle PSC 2	5/1/00	3/31/01	
	Zion	10/6/00	4/6/01	B		Dallas Cmk	5/1/00	5/1/01		TTL	Sinsheim	3/18/99		
	Anchorage	12/99	1/01			Edmonton FP	5/1/00	11/1/00			Sudbury	4/7/00	6/30/01	
	Atlanta FMNH	11/99	12/31/00			Galveston	3/10/00	12/31/00	B		Sydney Imx	12/3/98	11/14/00	
	Baltimore	5/20/99	6/30/01	A		Honolulu Con	5/1/00	5/1/01			Taipei MCRC	11/1/99	12/31/00	
	Bangkok	5/1/00	2/1/01			Kaohsiung	7/1/00	6/30/01		UGs	Townsville	4/21/00	4/20/01	
	Berlin CS	1/5/00				Laie	5/1/00	5/1/01			Valencia Edw	5/1/00	12/31/00	
	Brisbane Imx	2/1/00	2/1/01			Langley FP	5/1/00	11/30/00			Vaughan FP	5/1/00	2/12/01	
	Bristol	8/7/00	1/7/01			London ONT	5/1/00	8/30/01		Whales	Virginia Beach	1/8/99	4/30/01	
	Cathedral City	5/1/00	5/1/01			Mississauga FP	5/5/00	11/30/00			London ONT	10/1/00	6/1/01	B
	Chattanooga	10/1/00	3/31/01		SOLOE STTM SupeSpee Sydney T40 T90 TBAA	Quebec	4/1/00	3/31/02	S		Shreveport	10/00	6/01	
	Copenhagen	9/15/00	11/30/00			San Francisco Sony	6/30/00	12/31/00			Dublin She	5/1/00	11/30/00	
	Dallas SP	9/00	12/00			Tulsa Cmk	5/1/00	5/1/01			Toronto OSC	6/1/00	12/24/00	
	Hague	10/12/00	6/11/01			Woodridge Cmk	5/1/00	5/1/01		Wildfire	Boise Edw	7/00	11/00	
	Indianapolis CMI	7/14/00	11/9/00			Dayton	5/27/00	1/27/01			Ichikawa	8/1/00	11/26/00	
	Karlshamn	1/14/00	1/14/01	A		Toronto OSC	3/6/98	3/31/02	S		Oslo	11/00	11/00	
	Katoomba	12/8/99	12/00			Toronto OSC	11/17/00	1/7/01			Sinsheim	4/7/00	3/01	A
	Lehi	11/15/00	2/14/01			Nagano Hot	5/1/00	12/31/00		Wolves	Tokorozawa	10/3/00	12/28/00	
	Lincolnshire Reg	9/1/00	1/1/01			Nakatsugaru	7/98				Aizuwakamatsu	8/1/96		
	Lubbock	9/15/00	1/31/01			Dallas AA	2/26/99				Shima	1/96	12/00	
	Manchester UCI	11/10/00	4/10/01			Copenhagen	9/15/00	2/28/01			Valencia Spn	5/1/00	5/31/01	
MOF	Memphis Pink	3/11/00	11/2/00		TF	London SM	7/27/00		A	WAMnv	Copenhagen	3/1/00	11/30/00	A
	Milwaukee	10/28/00	5/1/01			Oakland	9/15/00	9/14/01			Mexico City Pap	5/1/00	12/00	A
	Morelia Ram	12/31/99	12/31/00			Reno Fleisch	9/15/00	5/5/01			Paris Geo	2/1/00		A
	New Orleans	6/1/00	3/1/01			Vancouver SW	11/10/00				Lehi	11/15/00	3/31/01	
	Niagara	11/1/99		S		Barcelona	7/99	12/00	S	Wildfire	Leon Ram	12/31/99	12/31/00	
	Norwalk	3/11/00	1/11/01	B		Bristol	4/1/00	4/1/02			Morelia Ram	12/31/99	12/31/00	
	Orlando SC	11/4/00	2/28/01	A		Berlin CS	10/12/00				Portland	10/1/00	2/1/01	
	Roanoke	8/19/00	11/22/00			Berlin Disc	10/12/00				Providence Imx	8/7/00	12/7/00	
	Saint Louis SC	1/7/00	1/6/01	B		Bochum NeUe	11/9/00			Wildfire	Puebla	11/99	11/00	
	San Jose	6/1/00	6/1/02			Frankfurt NeUe	11/8/00				Saint Louis SC	9/8/00	1/4/01	A
	San Simeon	9/00	12/00		SupeSpee Sydney T40 T90 TBAA	Munich	11/1/00	4/30/01			Tampico Ram	12/31/99	12/31/00	
MOTM MTA	Tampa MOSI	5/26/00	12/14/00	A		Oslo	11/16/00				Alamogordo	7/1/00	12/31/00	A
	Tampico Ram	12/31/99	12/31/00			Indianapolis WR	5/1/00	12/31/01			Columbus Mar	9/1/00	3/1/01	B
	Vancouver SW	9/10/99				San Diego RHF	3/1/99	2/28/01	S		Fort Lauderdale	3/1/00	1/9/01	B
	Vienna	10/6/00	12/7/00	B		Shreveport	7/1/00	12/31/00			Hastings	9/19/00	12/4/00	A
	Winnipeg Imx	9/5/00	12/31/00			Syracuse	9/1/97	6/30/02	S		Nagasaki SM	9/9/00	12/17/00	A
	Birmingham	8/5/00	1/10/01			Singapore SC	5/1/00	12/31/00		Wolves	Yellowstone	9/15/00	11/15/00	A
	Boston MOS	6/23/00	12/31/00			Sydney Imx	8/19/99				Addison Mar	9/1/00	3/1/01	B
	Kansas City Sci	7/14/00	3/1/01			Cincinnati	11/24/00	3/9/01			Alamogordo	10/1/00	4/30/01	A
	Pensacola	11/8/96		A		Norwalk	11/20/98	12/31/00	S		Albuquerque	4/1/00	1/3/02	A
	Vienna	10/6/00	12/7/00	B		Huntsville	1/1/00	12/31/00		Yell	Anchorage	5/14/00	5/20/04	
MTM	Taipei AM	1/00	12/00		TR	Kuala Lumpur NP	7/16/00	7/15/01			Dallas SP	5/1/00	12/31/00	A
	Cathedral City	9/15/00				Oakland	7/1/00	7/1/01			Dearborn	5/1/00	1/1/01	B
	Kansas City Sci	7/1/00				Taejon MST	12/31/98	12/31/00			Edmonton SSC	9/1/00	6/1/01	
	Louisville	5/1/00	11/30/00			Kuala Lumpur IMAX	12/15/99	12/14/00			Hampton	1/15/00	12/31/00	A
	Saint Louis Arch	7/1/00				Warner Robins	7/92		A	ZC	Houston MNS	9/8/00	12/31/00	A
	Addison Mar	9/1/00	9/1/01			Wash NASM	7/1/76		A		London ONT	8/10/00	6/30/01	A
	Houston SCH	6/28/97	12/31/01			Jersey City	6/6/00	12/31/00			Paris Geo	7/1/00	1/1/00	A
	Hutchinson		12/31/00	S		Kaohsiung	11/9/99	11/8/00	A		Phoenix	6/1/99	12/14/00	A
	Indianapolis WR	5/1/00	2/27/01			Memphis Pink	7/15/00				Saint Paul	10/1/00	9/1/01	A
	San Jose	5/4/00	5/3/03		Trex	Orlando SC	7/1/00				San Diego RHF	10/6/00	4/28/01	A
	Tampa MOSI	9/1/00	3/15/01			Saint Louis SC	9/5/00	1/4/01	B		Seattle PSC 1	1/1/00	3/1/01	B
Niagara	Niagara	7/1/86		A		Vienna	6/30/00				Syracuse	11/4/00		
	San Jose	6/1/00	6/1/02		Yell	Yuneli Hsien 1	1/1/00	12/31/00			Lehi	11/15/00	3/31/01	
OG	Boksborg Mil	7/1/00		A		Adelaide Imx	12/10/98	11/14/00			Yellowstone	6/94		A
	Houston MNS	9/8/00	12/31/00	B		Ankara	1/22/00				Zion	11/1/00	4/30/01	A
	Pittsburgh	7/30/00	2/28/01			Berlin CS	1/20/00	12/31/00						

November 2000 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Addison Mar	Cyberwor	10/6/00	4/5/01		Bradford	MOF	6/23/00	12/31/00		Dayton Dearborn	IOTS	9/29/00	3/10/01	
	Galapago	6/23/00	6/22/01			DIS	9/3/00	11/30/00			MOE	9/00	12/00	
	LS	9/1/00	8/31/01			E3D	4/00	4/01			Wolves	5/1/00	12/31/00	A
	MTM	9/1/00	9/1/01		Branson	Trex	4/5/99	12/31/00			SC	5/27/00	1/27/01	
Adelaide Imx	Wolves	9/1/00	3/1/01	B		AIWC	5/26/00	11/26/00		Denver MNH Denver UA	CDS	8/20/00		
	Everest	5/8/98	12/31/00			Alaska	5/1/99	1/1/01	A		Cyberwor	10/6/00	10/6/01	
	Galapago	7/20/00	1/31/01			Dolphins	4/14/00	4/10/01			Fantasia	11/19/00		B
	Trex	12/10/98	11/14/00		Brisbane Imx	Ozarks	1/1/93	12/31/00	A	Detroit	Trex	5/1/00	5/1/01	
Aguascalientes	E3Dcc	10/00	5/01			AlienAdv	5/16/00	12/31/00	A		Wolves	5/1/00	1/1/01	B
	Fantasia	9/1/00		B		Cyberwor	11/3/00	5/3/01			AJ	10/3/00	1/25/01	
Aizuwakamatsu	Urushi	8/1/96				DIS	6/15/00	12/31/00		Dublin Reg	MJTTM	5/5/00	11/00	
	Wildfire	7/1/00	12/31/00	A	Bristol	Galapago	11/3/99	12/31/00			DIS	1/00	12/00	
Alamogordo	Wolves	10/1/00	4/30/01	A		MJTTM	9/28/00	3/28/01		Duluth	CDS	5/19/00		
	LS	8/1/00	1/31/01			MOE	2/1/00	2/1/01			Cyberwor	10/6/00	4/5/01	
Albuquerque	Wolves	4/1/00	1/3/02	A		Trex	1/22/99	11/14/00			Fantasia	8/11/00		B
	Africa	5/23/00	4/01		Brossard	BP	7/1/00	4/1/01		Dusseldorf NeUe	AEK	7/1/00	12/31/00	
Amneville Gau	ATSOT	6/1/00				Cyberwor	10/20/00	10/19/01			BP	10/2/98	12/31/00	
	Everest	5/23/00	11/22/00			MOE	8/7/00	1/7/01			Trex	5/1/00	12/31/00	
Anchorage	MOE	12/99	1/01			SOLOE	4/1/00	4/1/02			TTL	5/1/00	11/30/00	
	Wolves	5/14/00	5/20/04		Brussels	Closed	11/7/00			Edmonton FP	DIA	6/6/98	12/31/00	
Ankara	BP	1/22/00				Extreme	5/1/00	11/6/00	A		E3Dcc	10/00	1/01	
	E3D	7/00	12/00			MJTTM	8/11/00	11/6/00			AEK	7/31/00	7/30/01	
Apple Valley Imx	Trex	1/22/00				BP	5/1/00	12/31/00			L5	8/26/99	8/25/01	
	Fantasia	9/1/00		B	Buffalo Reg	CV	9/1/00	2/28/01		Edmonton SSC	Trex	8/31/99	12/31/00	
	Galapago	5/1/00	12/31/00			DIA	5/1/00	12/31/00	A		Alaska	4/29/00	3/31/01	
	ITD	5/1/00	3/29/02			Extreme	9/1/99	12/31/00			Alaska	9/15/00	1/12/01	
Atlanta FMNH	MJTTM	5/5/00	11/00			OMATS	5/1/00	12/31/00		Fort Lauderdale	AlienAdv	5/00	12/00	
	AIWC	9/5/00	3/1/01		Buford Reg	Trex	9/1/00	2/28/01			Cyberwor	10/6/00	7/6/01	
	MOE	11/99	12/31/00			AEK	8/11/00	2/10/01			S&R	5/1/00	11/1/00	
	OMATS	3/10/00	11/21/00			E3D	10/00	1/01			AEK	2/18/00	2/18/01	
Auckland	E3D	11/99	12/00		Calgary Imx	S&R	8/11/00	2/10/01		Fargo	AJ	9/15/00	1/12/01	
	Extreme	9/15/99		A		CDS	11/3/00				Wolves	9/1/00	6/1/01	
	Galapago	8/20/00	1/31/01			E3D	5/1/00	11/00			Everest	10/6/00	4/6/01	
	MJTTM	10/18/00	7/18/01		Cathedral City	Fantasia	8/11/00		B		Cyberwor	10/6/00	10/6/01	
Baltimore	CDS	10/7/00				Dolphins	5/23/00	11/23/00		Frankfurt NeUe	MJTTM	5/5/00	11/00	
	Dolphins	10/00	3/01	A		Fantasia	10/5/00		B		Wildfire	3/1/00	1/9/01	B
	Fantasia	11/1/00	1/26/01			MJTTM	5/5/00	1/01			Alaska	9/29/00	3/5/01	
	ITD	10/6/00	10/5/02		Charlotte	AIWC	5/18/00	11/17/00			CV	10/1/00	10/1/03	
Bangkok	MOE	5/20/99	6/30/01	A		ATSOT	7/1/00			Galveston	Galapago	10/1/00	3/31/01	
	MOE	5/1/00	2/1/01		Chattanooga	MJTTM	5/5/00	5/01			AEK	8/26/99	6/30/01	
	S&R	5/1/00	12/31/00			MOE	5/1/00	5/1/01			E3D	6/00	11/00	A
	BP	1/00	12/00	B		MTA	9/15/00				STTM	11/8/00		
Barcelona	Dolphins	10/15/00	10/14/01		Chicago MSI	Trex	9/1/00	2/1/02		Grand Canyon Hague	Trex	4/30/00	12/31/00	
	E3D	5/11/00	5/01			Alaska	9/4/00	3/2/01			AIWC	5/24/00	11/24/00	
	L5	11/1/98	12/31/00			MJTTM	5/5/00	11/00			Cyberwor	10/13/00	12/13/00	
	OMATS	5/12/00	5/10/01		Cincinnati	Dolphins	4/1/00	11/00			Dolphins	10/15/00	3/14/01	
Berlin CS	SOLOE	7/99	12/00	S		Galapago	8/26/00	5/25/01		Glasgow	MJTTM	5/5/00	11/00	
	AlienAdv	3/00	12/00	A		ITD	4/1/97	5/3/01	B		CDS	5/28/00		
	CDS	1/15/00				LB	5/3/96	5/3/01			Cyberwor	10/6/00	4/5/01	
	Cyberwor	11/16/00	5/10/01		Cleveland	MOE	10/1/00	3/31/01			ITD	1/00	1/01	E
Berlin Disc	DIA	8/1/00	12/31/00			MJTTM	5/5/00	5/01		Halifax	S&R	3/10/00	12/31/00	B
	MOE	1/5/00			Columbus COSI	Cyberwor	10/6/00	4/5/01			BP	10/5/00	2/1/01	
	STTM	10/12/00				Fantasia	8/11/00		B		Dolphins	10/5/00	10/4/01	
	Trex	1/20/00	12/31/00		Columbus Mar	MJTTM	5/5/00	11/00			GC	11/1/99	2/28/02	A
Birmingham	BP	10/2/98	4/1/01	A		Dolphins	6/10/00	12/10/00		Hamaoka Hampton	E3Dcc	7/00	7/01	
	Extreme	5/2/00	4/01	A		T40	11/24/00	3/9/01			MOE	10/12/00	6/11/01	
	L5	8/15/00	8/14/01		Copenhagen	Amazon	11/1/00	4/1/01			Extreme	10/5/00	4/5/01	
	STTM	10/12/00				Dolphins	4/14/00	1/01		Harrisburg	ChanJian	10/1/00	3/31/01	B
Bochum NeUe	Dolphins	10/6/00	12/7/00			DIA	11/1/00	5/31/01			CDS	7/14/00		
	MOF	8/5/00	1/10/01		Dallas AA	E3D	6/00	12/00			CV	1/8/99	12/31/00	S
	BP	12/18/97	3/1/01			Cyberwor	10/6/00	4/5/01			MJTTM	5/5/00	11/00	
	Galapago	9/1/00	8/31/02		Dallas Cmk	S&R	5/1/00				Wolves	1/15/00	12/31/00	A
Bochum Neue	Imagine	10/16/98	12/31/00			Wildfire	9/1/00	3/1/01	B	Hartford Crn Hastings	Everest	8/15/00	1/15/01	
	L5	8/26/99	8/25/01			Everest	1/1/00	12/31/00	A		MJTTM	11/11/00	5/11/01	
	LB	10/16/98	12/31/00			Extreme	8/23/99	11/30/00	A		LS	10/27/400	3/1/01	
	STTM	11/9/00			Dallas SP	Galapago	12/1/99	11/30/00			DIS	10/6/97		S
Boise Edw	Trex	5/13/99	12/31/00			MOE	9/15/00	11/30/00		Hong Kong	Trex	9/19/00	12/4/00	B
	Dolphins	10/15/00	3/14/01			Solarmax	9/15/00	2/28/01			Wildfire	9/19/00	12/4/00	A
	Extreme	7/1/00	12/1/00	A		WAMnv	3/1/00	11/30/00	A		AJ	10/18/00	2/19/01	
	MJTTM	5/5/00	11/00			SOA	2/26/99			Honolulu Con	GP	5/1/00	12/00	B
Boksburg Mil	Trex	5/1/00	12/31/00		Dallas SP	CDS	6/1/00				Cyberwor	10/13/00	4/13/01	
	UGs	7/00	11/00			Cyberwor	10/6/00	4/5/01			Extreme	8/18/00	8/17/02	
	AEK	10/1/00	9/30/01			Fantasia	8/11/00		B		Galapago	5/1/00	5/1/01	
	Extreme	7/1/00		B		S&R	5/1/00	5/1/01			HH	5/1/00	11/1/00	
Boston MOS	OG	7/1/00		A		Fantasia	9/29/00	12/31/00	B		S&R	5/1/00	5/1/01	
	AIWC	10/6/00	2/6/01			GC	6/1/00	12/31/00			Trex	5/1/00	2/28/01	

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	
Houston Edw	CDS	5/19/00			Little Rock London BFI London ONT	Fantasia	8/11/00		B	Myrtle Beach	AIWC	6/1/00	12/1/00		
	Cyberwor	10/6/00	4/5/01			CDS	6/1/00								
	Extreme	6/30/00	12/30/00	A		Dolphins	3/10/00	3/01							
	MJTTM	5/5/00	11/00			MJTTM	6/17/00	1/5/01							
	Trex	9/15/00	12/31/00			ShinSymp	5/1/00	12/31/00							
Houston MNS	IOTS	6/30/00	11/16/00	B	Cyberwor	11/10/00	5/10/01		Nagano Hot Nagasaki SM Nagashima Nagoya OT Nakatsugaru Nashville Reg	Wildfire	9/9/00	12/17/00	A		
	OG	9/8/00	12/31/00	B		IOTS	9/6/00	2/28/01							
	Wolves	9/8/00	12/31/00	A		Galapago	9/30/00	3/31/01		A					
Houston SCH	DIA	1/18/93	7/12/02	B		S&R	5/1/00	8/30/01			SM	7/98			
	DIS	7/30/94	7/12/02			TRF	10/1/00	6/1/01		B	Fantasia	8/11/00		B	
	MTM	6/28/97	12/31/01		Wolves	8/10/00	6/30/01	A	RSATM	9/15/00		3/15/01	E		
Hull	AJ	10/6/00	3/31/01		London SM	BP	10/2/00	10/1/01		Trex		5/14/00	11/10/00		
	Amazon	10/6/00	2/28/01			Cyberwor	10/20/00	10/19/01		New Orleans		MJTTM	9/1/00	3/1/01	
	CDS	5/5/00				Solarmax	7/27/00		A			MOE	6/1/00	3/1/01	
Huntsville	DIA	1/1/00	12/31/00		Los Angeles CSC	AIWC	5/12/00	11/11/00			New Rochelle Reg New York Sony	Cyberwor	10/6/00	4/5/01	
	DIS	10/1/98	12/31/00	B		CDS	5/19/00			ATSOT		6/1/00			
	MJTTM	5/5/00	11/00			Dolphins	10/20/00	6/30/01		CDS		5/19/00			
Hutchinson	TBAA	1/1/00	12/31/00		Los Angeles Sony	Cyberwor	10/6/00	4/5/01		Cyberwor	10/6/00	4/5/01			
	DIS	10/15/94	12/31/00	S		MJTTM	5/5/00	11/00			Fantasia	8/11/00		B	
	Everest	10/1/98	3/11/01	B		Amazon	10/7/00	4/6/01			MJTTM	5/5/00	11/00		
Ichikawa	MTM		12/31/00	S	Louisville	Dolphins	7/1/00	1/1/01		Niagara	CDS	5/5/00			
	UGs	8/1/00	11/26/00			MTA	5/1/00	11/30/00			MOE	11/1/99		S	
	Amazon	11/10/00	6/10/01			DIA	5/1/00	12/31/00			Niagara	7/1/86		A	
Indianapolis CMI	MOE	7/14/00	11/9/00		Lubbock	MJTTM	6/23/00	12/23/00		Norfolk Norwalk	LS	6/1/94		A	
	AEK	5/1/00	2/27/01			MOE	9/15/00	1/31/01			DIS	10/28/94	1/1/01	S	
	Fantasia	11/1/00		B		BP	5/1/00	2/28/01			Dolphins	3/10/00	11/30/00	A	
Indianapolis WR	L5	5/1/00	8/15/01		Lucerne	Dolphins	11/1/00	4/30/01		Everest	6/30/00	1/01	E		
	MJTTM	5/5/00	11/00			E3Dcc	10/00	1/01			Galapago	9/29/00	1/11/01		
	MTM	5/1/00	2/27/01			Dolphins	3/15/00	3/14/02			JI	9/28/00	1/11/01		
Irvine Edw	SupeSpee	5/1/00	12/31/01		Madrid	E3D	10/00	10/01		A	MOE	3/11/00	1/11/01	B	
	AIWC	6/30/00	12/30/00			Extreme	6/22/00	6/22/01			T90	11/20/98	12/31/00	S	
	CDS	5/19/00				Trex	3/23/00	2/22/01			Nyack Imx	Cyberwor	10/6/00	4/5/01	
	Cyberwor	10/6/00	4/5/01		Manchester UCI	Cyberwor	11/10/00	5/9/01		DIS		8/1/00	12/31/00		
	Dolphins	10/20/00	3/19/01			DIS	11/10/00	11/9/01				Fantasia	10/5/00		B
	ITD	5/1/00	12/31/01			LS	11/10/00	5/9/01			MJTTM	5/5/00	1/01		
	MJTTM	5/5/00	11/00		Melbourne Imx	MOE	11/10/00	4/10/01		Oakland	Solarmax	9/15/00	9/14/01		
	RSATM	9/15/00	3/15/01	E		AIWC	6/22/00	1/21/01			TBAA	7/1/00	7/1/01		
	Trex	5/1/00	12/31/01			Alaska	10/19/00	3/31/01			GP	10/1/00	4/1/01	A	
Jackson MS	Africa	7/4/00	1/4/01			BP	6/15/99	1/31/01		Omaha	Trex	8/1/00	4/15/01		
	LS	6/5/00	6/4/01			Cyberwor	11/3/00	5/3/01			Ontario Edw	AIWC	6/30/00	12/30/00	
	Africa	10/31/00	3/31/01			Everest	5/98	12/11/00				CDS	5/19/00		
Jersey City	TR	6/6/00	12/31/00		Galapago	IN	11/15/00	1/31/01		Cyberwor		10/6/00	4/5/01		
	MOF	7/14/00	3/1/01			Trex	12/3/98	11/14/00			Dolphins	10/20/00	3/19/01		
	MTA	7/1/00				Dolphins	11/4/00	5/1/01			ITD	5/1/00	12/31/01		
Kansas City Sci	AIWC	7/1/00			Memphis Pink	MOE	3/11/00	11/2/00		L5	5/1/00	12/31/01			
	Dolphins	5/1/00	12/31/00			TR	7/15/00				MJTTM	5/5/00	11/00		
	IN	11/17/00	12/31/00			Trex	10/6/00	4/5/01			Trex	5/1/00	12/31/01		
Kansas City Zoo	MJTTM	9/1/00	1/31/01		Menlyn Mil	Dolphins	10/1/00	5/31/01	A	Orlando Muv	AEK	10/13/00	1/13/01		
	S&R	7/1/00	6/30/01			Mexico City Pap	WAMnv	5/1/00	12/00		A	Cyberwor	10/13/00	4/13/01	
	TR	11/9/99	11/8/00	A		Miami Imx	Cyberwor	10/6/00	4/15/01			ITD	5/1/00	11/30/00	
Karlshamn	GC	9/1/00	9/1/01			Dolphins	9/23/00	3/23/01		Orlando SC	MOE	11/4/00	2/28/01	A	
	MOE	1/14/00	1/14/01	A		Fantasia	10/5/00		B		TR	7/1/00			
	MOE	12/8/99	12/00			MJTTM	5/5/00	1/01			E3Dcc	6/00	11/00	A	
Katoomba	Cyberwor	10/6/00	4/5/01		Milwaukee	MOE	10/28/00	5/1/01		Osaka Sci Osaka Sun Oslo	Trex	5/8/00	11/30/00	A	
	Fantasia	8/11/00		B		OMATS	6/9/00	12/9/00	A		Cyberwor	11/2/00	11/2/01		
	BP	4/1/00	3/31/01	A		CDS	5/5/00				E3D	5/23/00	11/00	A	
KSC 1	DIA	7/21/85		A	Mississauga FP	Cyberwor	10/6/00	4/5/01		OMATS	5/1/00	2/1/01			
	TF	12/15/99	12/14/00			S&R	5/5/00	11/30/00			STTM	11/16/00			
	TBAA	7/16/00	7/15/01			ROF	9/20/00	6/1/01			Trex	4/12/00	10/11/01		
Kuala Lumpur IMAX	FOK	4/17/00	4/16/01		Mobile	Amazon	9/2/00	2/7/01		Paris Def	UGs	11/00	11/00		
	LS	3/1/00	2/28/01			CDS	5/1/00				CV	1/15/00	1/15/01		
	Alaska	3/21/98	2/28/02			BP	5/1/00	5/1/01			Fantasia	9/6/00		A	
Kuala Lumpur NP	Everest	11/1/00	10/31/01		Montpellier Gau	Dolphins	11/1/00	10/31/01		Galapago	5/30/00	5/29/01			
	Galapago	5/1/00	5/1/01			E3D	4/00	12/00			E3Dcc	7/00	7/01		
	PO	12/31/91		A		Extreme	5/5/99		A		IOTS	6/30/99	2/27/01	A	
Langley FP	S&R	5/1/00	5/1/01		ITD	12/31/99	12/31/00		OMATS	11/10/99	2/1/01	B			
	Cyberwor	10/6/00	4/5/01			OMATS	8/31/00	9/30/01			WAMnv	2/1/00		A	
	S&R	5/1/00	11/30/00			CDS	5/5/00				Wolves	7/1/00	11/1/00	A	
Las Palmas	Everest	7/1/00	6/30/01		Montreal FP	Cyberwor	10/6/00	4/5/01		Pensacola	Dolphins	3/10/00	3/8/01		
	Cyberwor	10/13/00	4/13/01			OMATS	8/15/99	12/31/00			MOF	11/8/96		A	
	Galapago	5/5/00	5/5/01			MOE	12/31/99	12/31/00			AIWC	6/22/00	1/21/01		
Las Vegas Imx	MJTTM	5/5/00	1/01		Morelia Ram	Whales	12/31/99	12/31/00		Galapago	7/29/00	1/31/01			
	MOE	11/15/00	2/14/01			AEK	5/1/99	2/1/01			AIWC	10/1/00	4/1/01		
	ROF	10/1/00	12/31/00			BP	11/6/97	12/31/00	B		Amazon	10/1/00	4/1/01		
Lehi	Whales	11/15/00	3/31/01		Munich	Extreme	4/12/99		A	Philadelphia	Extreme	6/23/00	1/1/01	A	
	Yell	11/15/00	3/31/01			Imagine	11/27/97	12/31/00	B		Phoenix	LS	7/1/00	12/31/00	
	Everest	6/30/00	12/29/00			ITD	1/7/99	12/31/00				Wolves	6/1/99	12/14/00	A
Leon Exp	Whales	12/31/99	12/31/00		LB	11/27/97	12/31/00	B	Pitea	GC		6/3/00	6/3/01		
Leon Ram	Cyberwor	10/6/00	4/5/01			STTM	11/1/00	4/30/01			Pittsburgh	Alaska	10/1/00	2/28/01	A

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	
Poitiers 870 3D	OG	7/30/00	2/28/01		Seattle PSC 1	AEK	10/31/00	4/30/01		Townsville Tulsa Crmk	IOTS	1/28/00	12/24/00		
	AlienAdv	2/1/00	2/1/01	A		Seattle PSC 2	Fantasia	11/24/00	12/31/00			OG	6/2/00	11/16/00	
	GC	2/5/00	2/5/01	A			Wolves	1/1/00	3/1/01		B	SE	3/6/98	3/31/02	S
	FITS	2/5/00	5/2/01	A			Cyberwor	11/1/00	5/1/01			SE	11/17/00	1/7/01	
	Everest	2/5/00	2/5/01	A			Fantasia	11/24/00			B	TTL	6/1/00	12/24/00	
Poitiers Solido	Trex	2/1/00	1/31/03		ITD		5/1/00	12/31/00		Valencia Edw	Trex	4/21/00	4/20/01		
Portland	CDS	6/1/00			Trex	5/1/00	3/31/01		E3D		6/21/00	11/00	A		
	Whales	10/1/00	2/1/01		AlienAdv	7/00	2/01	A	Fantasia		8/11/00		B		
	Fantasia	10/5/00		B	GC	1/1/00	1/1/01		ITD		6/1/00	6/1/02			
	MJTMM	6/23/00	12/23/00		Discov	4/10/98	3/31/01	A	S&R		5/1/00	5/1/01			
	Trex	10/31/00	5/31/01		VLBP	1/96	12/00		AIWC	6/30/00	12/30/00				
Puebla	Whales	8/7/00	12/7/00		Shreveport	MJTMM	11/11/00	5/11/01		Valencia Spn	CDS	5/19/00			
	Whales	11/99	11/00			SupeSpee	7/1/00	12/31/00			Cyberwor	10/6/00	1/10/01		
	CDS	6/20/00				TRF	10/00	6/01			Dolphins	10/20/00	3/19/01		
	Dolphins	10/24/00	2/23/01			Sydney	5/1/00	12/31/00			MJTMM	5/5/00	11/00		
	S&R	4/1/00	3/31/02			HD	5/15/98		A		Trex	5/1/00	12/31/00		
Regina	Extreme	9/29/00	9/28/01		Singapore SC	ITD	5/15/98	5/20/01	B	Vancouver Imx	BP	5/1/00	4/16/01		
	IOTS	9/30/00	2/28/01			L5	10/26/96	5/20/01	B		CDS	5/1/00			
	GF	10/1/00	11/1/00	S		LB	6/98	5/20/01	S		Fantasia	9/13/00		B	
	Solarmax	9/15/00	5/5/01			Trex	3/18/99				WABOS	5/1/00	5/31/01		
	MJTMM	5/19/00	11/00			UGs	4/7/00	3/01	A		Africa	9/00	4/02		
Richmond FP	CDS	5/5/00			Sioux Falls	OG	10/1/00	1/31/01		Vancouver SW	Cyberwor	10/6/00	4/5/01		
	Cyberwor	10/6/00	4/5/01			AEK	8/18/99	2/17/01	B		Fantasia	10/5/00		B	
	AEK	9/15/00	12/15/00			BP	5/18/95	12/31/00	S		MJTMM	5/5/00	1/01	A	
	AJ	9/16/00	1/12/01			Extreme	5/1/00		B		CV	11/7/97	11/7/00	S	
	Fantasia	10/28/00	12/31/00			RSATM	5/1/00	2/1/01	E		Dolphins	3/17/00			
Roanoke	AlienAdv	7/00	11/00	A	Spokane	Dolphins	5/1/00	11/1/00		Vantaa	MOE	9/10/99			
	MOE	8/19/00	11/22/00			Fantasia	9/1/00		B		Solarmax	11/10/00			
	ROF	11/24/00	6/29/01			MJTMM	5/5/00	11/00			GF	9/1/00	8/31/01	B	
	ATSOT	7/11/00				AEK	3/1/00	8/30/01	A		Vaughan FP	CDS	5/5/00		
	Extreme	9/1/00	11/30/00			BP	3/12/99	11/15/00	B			Cyberwor	10/6/00	4/5/01	
Rochester Cmk	Fantasia	11/23/00		B	Dolphins	10/1/00	3/31/02		Victoria	Trex		5/1/00	2/12/01		
	Fantasia	11/23/00	12/31/00		E3Dcc	5/00	12/00	A		CDS		9/1/00			
	ITD	6/1/00	6/1/02		MJTMM	9/22/00	9/21/02			Extreme		6/1/00	1/1/01	A	
	Dolphins	11/3/00	10/31/01		AEK	5/1/00	6/30/01			FOK	9/22/00	3/5/01			
	GC	1/00			Alaska	9/00	12/00			Africa	10/6/00	12/7/00	B		
Sacramento Imx	Africa	9/00	12/00		Sydney Imx	GF	1/00	12/02	S	Vienna	Dolphins	4/14/00	12/7/00	A	
	AIWC	5/17/00	11/13/00			OG	9/5/00	1/7/01			Galapago	10/6/00	12/7/00	A	
	Fantasia	11/22/00		B		Trex	4/7/00	6/30/01			MOE	10/6/00	12/7/00	B	
	MJTMM	5/5/00	1/01			AIWC	6/22/00	1/21/01			MOF	10/6/00	12/7/00	B	
	Alaska	7/00	11/26/00			Cyberwor	11/3/00	5/3/01			TR	6/30/00			
Saint Augustine	Dolphins	10/15/00	4/15/01		Sudbury	Everest	3/15/98	12/31/00		Villahermosa	Everest	7/12/00	1/11/01		
	Fantasia	11/23/00	12/31/00			Galapago	11/3/99	12/31/00			LS	11/1/00	5/31/01		
	MTA	7/1/00				Sydney	8/19/99				Cyberwor	11/24/00	6/30/01		
	MOE	1/7/00	1/6/01	B		Trex	12/3/98	11/14/00			EOTS	4/1/98	4/30/01		
	TR	9/5/00	1/4/01	B		Alaska	5/27/00	11/00	A		Imagine	4/1/98	4/30/01		
Saint Louis Arch	Whales	9/8/00	1/4/01	A	Syracuse	Alaska	11/00	2/01	B	Vienna	ITD	6/15/96	4/30/01		
	Dolphins	5/5/00	11/3/00			Amazon	3/7/00		B		LB	6/96	4/01	B	
	Wolves	10/1/00	9/1/01	A		Dolphins	9/6/00	11/00	B		Trex	1/8/99	4/30/01		
	AEK	8/25/00	12/1/00			Everest	3/7/00		E		Flyers	7/92		A	
	Alamo	1/88	12/00	A		SupeSpee	9/1/97	6/30/02	S		TF	7/92		A	
San Diego RHF	AIWC	5/19/00	12/00		Taejon MST	Wolves	11/4/00			Warsaw IT	AEK	9/7/00			
	Alaska	1/1/00	12/31/00	S		TBAA	12/31/98	12/31/00			BP	9/7/00			
	SupeSpee	3/1/99	2/28/01	S		AEK	7/1/00	6/30/01			ITD	9/7/00			
	Wolves	10/6/00	4/28/01	A		MOTM	1/00	12/00			RSATM	9/6/00	9/5/01	E	
	AIWC	5/12/00	11/12/00			OMATS	7/15/00	7/14/01			CV	8/8/96		A	
San Francisco Sony	Cyberwor	10/6/00	4/5/01		Taipei AM	AJ	7/1/00	6/30/01		Wash NASM	MJTMM	5/5/00	1/01		
	Fantasia	8/11/00		B		IOTS	7/1/00	6/30/01			TF	7/1/76		A	
	S&R	6/30/00	12/31/00			Trex	11/1/99	12/31/00			AEK	5/12/99	12/31/00	A	
	AIWC	5/19/00				Amazon	11/17/00	5/24/01			Galapago	10/27/99			
	BP	5/4/00	5/3/03			DIS	11/11/98		S		CDS	11/1/00			
San Jose	CV	10/12/00	2/28/01		Tampa MOSI	MOE	5/26/00	12/14/00	A	Winnipeg Imx	MJTMM	5/5/00	11/00		
	GC	6/1/00	6/1/02			MTM	9/1/00	3/15/01			MOE	9/5/00	12/31/00		
	MJTMM	9/21/00	3/21/01			MOE	12/31/99	12/31/00			Cyberwor	10/6/00	4/5/01		
	MOE	6/1/00	6/1/02			Whales	12/31/99	12/31/00			Fantasia	8/11/00		B	
	MTM	5/4/00	5/3/03			Fantasia	10/5/00		B		Galapago	6/23/00	6/22/01		
San Simeon	Niagara	6/1/00	6/1/02		Tempe Imx	MJTMM	5/5/00	1/01		Woodridge Cmk	MJTMM	5/5/00	11/00		
	Everest	9/00	12/00			Amazon	6/3/00	4/2/01			S&R	5/1/00	5/1/01		
	HCBTD			A		CDS	5/1/00	11/30/00			AJ	7/15/00	12/30/00		
	MOE	9/00	12/00			UGs	10/3/00	12/28/00			Extreme	11/1/99	10/31/02	B	
	Dolphins	10/20/00	4/19/01			ChanJian	5/1/00	11/30/00	A		Wildfire	9/15/00	11/15/00	A	
Sandton Mil	AEK	11/1/00	5/1/01		Tokorozaawa	MJTMM	9/2/00	3/2/01		Yokohama	Yell	6/94		A	
	Dolphins	11/10/00	5/10/01			CDS	5/5/00	11/30/00			E3Dcc	3/1/00		A	
	OG	9/8/00	12/15/00			Cyberwor	10/6/00	4/5/01			Africa	2/00	1/01		
	Closed	6/30/99				BP	9/25/97	12/31/00			TR	1/1/00	12/31/00		
	EMSH	5/12/00	11/12/00	A		Everest	1/1/00	12/31/00			MJTMM	10/6/00	4/6/01	B	
Seattle Omni	Extreme	5/12/00	11/12/00	A	Toronto OP	Cyberwor	11/17/00	1/7/01		Zion	ZC	11/1/00	4/30/01	A	
	MJTMM	5/5/00	11/00			GP	9/5/00	12/24/00							

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	ROF	Ring of Fire	1991	SMM
Africa	Africa: the Serengeti	1994	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
AIWC	Adventures in Wild California	2000	MFF	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AJ	Amazing Journeys	1999	HMNS	SC	Storm Chasers	1995	MFF
Alamo	Alamo: The Price of Freedom	1988	MFF	SE	Special Effects	1996	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	ShinSymp	Shinsyu Symphony	1995	TVA
AlienAdv	Alien Adventure	1999	3D nWP	SM	Shirakami Mountains, The	1998	CJI
Amazon	Amazon	1997	MFF	SOA	Spirit of American	1999	unk
ATSOT	Across the Sea of Time	1995	3D SPC	Solarmax	Solarmax	2000	MSI
BP	Blue Planet	1990	IMAX	SOLOE	Secret of Life on Earth	1996	IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	STTM	Ski to the Max	2000	WBF
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SupeSpee	Super Speedway	1997	SLC
CV	Cosmic Voyage	1996	IMAX	Sydney	Sydney: Story of a City	1999	TBS
Cyberwor	Cyberworld 3D	2000	3D IMAX	T40	Titanica (short)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	T90	Titanica (long)	1992	IMAX
DIS	Destiny in Space	1993	IMAX	TBAA	To Be An Astronaut	1992	DCI
Discov	Discoverers, The	1993	MFF	TF	To Fly!	1976	MFF
Dolphins	Dolphins	2000	MFF	TR	Thrill Ride	1997	SPC
E3D	Encounter in the Third Dimension	1999	3D nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3Dcc	Enc. in the 3rd Dim. (ColorCode 3D)	2000	nWP	TRF	Tropical Rain Forest	1992	SMM
EMSH	Eruption of Mount St. Helens	1980	GFC	TTL	To The Limit	1989	MFF
EOTS	Echoes of the Sun	1990	3D IMAX	UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD
Everest	Everest	1998	MFF	Urushi	Urushi	1996	GOTO
Extreme	Extreme	1999	EP	VLBP	Viva La Blanca Paloma	1994	DTI
Fantasia	Fantasia 2000	2000	BVP	WABOS	We Are Born of Stars	1985	3D IMAX
FITS	Flowers in the Sky	1990	MC IMAX	WAMnv	Water and Man (new ver.)	2000	XL
Flyers	Flyers	1982	MFF	Whales	Whales	1997	DCI
FOK	Fires of Kuwait	1992	IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
Galapago	Galapagos	1999	3D IMAX	Wolves	Wolves	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Yell	Yellowstone	1994	DCI
GF	Gold Fever	1999	SKF	ZC	Zion Canyon	1994	WCPI
GP	Greatest Places	1998	SMM				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
HH	Hidden Hawaii	1992	DCI				
Imagine	Imagine	1994	3D IMAX				
IN	IMAX Nutcracker, The	1997	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JI	Journey Inside, The	1994	MFF				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
MJTMM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	TVA				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	PPB				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PO	Polynesian Odyssey	1991	PCC				

November 2000 Bookings Count

# Film	# Film	# Film	# Film	# Film
45 Cyberwor	13 E3D	6 MTM	3 ROF	1 HCBTD
45 MJTMM	11 DIS	6 STTM	3 TF	1 HD
38 Dolphins	9 Amazon	6 Wildfire	3 WAMnv	1 HH
36 Trex	9 LS	5 LB	2 ChanJian	1 JI
35 MOE	9 OMATS	5 MOF	2 FOK	1 MOTM
32 Fantasia	8 DIA	5 Solarmax	2 Niagara	1 Ozarks
29 CDS	8 E3Dcc	5 UGs	2 SOLOE	1 PO
21 Galapago	8 GC	4 ATSOT	2 Sydney	1 SC
20 BP	8 Whales	4 MTA	2 TRF	1 SE
20 Extreme	7 Africa	4 RSATM	2 TTL	1 ShinSymp
19 AEK	7 AJ	4	2 Yell	1 SM
19 AIWC	7 CV	SupeSpee	1 Alamo	1 SOA
17 Everest	7 IOTS	4 TBAA	1 Discov	1 T40
16 S&R	7 L5	3 GF	1 EMSH	1 T90
16 Wolves	7 OG	3 GP	1 EOTS	1 Urushi
15 ITD	7 TR	3 Imagine	1 FITS	1 VLBP
13 Alaska	6 AlienAdv	3 IN	1 Flyers	1 WABOS

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>Alaska Theater Ventures, LLC 110 W. Mariposa San Clemente, CA 92672 USA Tel: 949-492-0958 Fax: 919-498-5518</p> <p>Argentine Productions 701 Washington Road, Suite 2 Pittsburgh, PA 15228 USA Tel: 412-341-6448</p> <p>At-Bristol Deanery Road, Harbourside Bristol, BS1 5DB ENGLAND, UK Tel: +44-117-909-2000 Fax: +44-117-909-9920 http://www.at-bristol.org.uk/imax/default.htm</p> <p>Avalanche Hunter, LLC PO Box 1392 Telluride, CO 81435 USA Tel: 970-728-6990 Fax: 970-728-6990</p> <p>BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND, UK Tel: +44-20-8752-4406 Fax: +44-20-8752-6555</p> <p>Blackstone Films, Inc. BFI 5611 South Blackstone Avenue Chicago, IL 60637 USA Tel: 773-493-2951 Fax: 773-493-2951</p> <p>Blue Mountain Film Associates, Inc. 44 Blue Mountain Church Road Saugerties, NY 12477 USA Tel: 914-247-0912 Fax: 914-247-0912</p> <p>Boston Light and Sound 290 N. Beacon Street Boston, MA 02135 USA Tel: 617-787-3131 Fax: 617-787-4257 http://www.blsci.com</p> <p>Buena Vista Pictures Distribution BVP 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-567-5007</p> <p>Cinema Entertainment Corporation PO Box 1126 St. Cloud, MN 56302 USA Tel: 320-251-9131 Fax: 320-251-1003</p> <p>Cinesell Japan, Inc. CJI 1-9-15 Akasaka, Minato-ku Tokyo, 107-0052 JAPAN Tel: +81-3-3582-2691 Fax: +81-3-3589-3209</p> <p>Dentsu Tec, Inc. DTI 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p> <p>Destination Cinema, Inc. DCI 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 http://www.destinationcinema.com</p>	<p>Digital Projection International, PLC Greenside Way, Middleton Manchester, M24 1XX ENGLAND, UK Tel: +44-161-681-6500 Fax: +44-161-684-7674 http://www.digitalprojection.com/</p> <p>DreamWorks SKG 100 Universal Plaza, Bungalow 477 Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918</p> <p>Dresdner Bank AG Jurgen-Ponto-Platz 1 Frankfurt/Main, 60301 GERMANY Tel: +49-69/2 63-0 Fax: +49-69/2 63-48 31 http://www.dresdner-bank.com</p> <p>Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603</p> <p>Edwards Theatres Circuit, Inc. 300 Newport Center Drive Newport Beach, CA 92660 USA Tel: 949-640-4600 Fax: 949-721-7170 http://www.moviegoers.com/edwards/</p> <p>Equus Films 53-55 Brisbane Street Surrey Hills Sydney, 2010 AUSTRALIA Tel: +61-2-9281-1266 Fax: +61-2-9281-3269</p> <p>Evans and Sutherland 600 Komas Drive Salt Lake City, UT 84108-1229 USA Tel: 801-582-5847 Fax: 801-582-5848</p> <p>Extreme Productions EP 5909 Third St SE Calgary, AB T2H 1K3 CANADA Tel: 403-263-6029 Fax: 403-263-6130</p> <p>First E Productions FEP Haghulta Vagen 32 Värmdö, 139 34 SWEDEN Tel: +46-857-02-0665 Fax: +46-8-5195-5100</p> <p>Futuroscope RN 10, BP 2000 Jaunay-Clan, 86130 FRANCE Tel: +33-5-49 49 30 00 Fax: +33-5-49 49 30 30 http://www.futuroscope.fr/</p> <p>Gaylord Entertainment 612 Roanoke Place Franklin, TN 37064 USA Tel: 615-457-2308 Fax: 615-457-2999</p> <p>Giant Screen Sports GSS 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 http://www.giantscreensports.com</p>	<p>Giant Screen Theater Association 444 Cedar St, Ste 810 Piper Jaffray Plaza St. Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 http://www.giantscreentheater.com</p> <p>Goldman Sachs & Co. 85 Broad Street New York, NY 10004 USA Tel: 212-902-1000 http://www.gs.com</p> <p>Goto Optical Manufacturing Co. GOTO 4-16 Yazaki-cho Fuchu-shi Tokyo, 183 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571</p> <p>Graphic Films Corporation GFC 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103</p> <p>Groupe 47 G47 42 ave de Bourbon, St. Gilles les Bain Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99</p> <p>H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GERMANY Tel: +49-89 4525 4741 Fax: +49 89 4525 4747 http://www.h5b5.com</p> <p>Heliograph Productions 426 Brigantine Street Byron Bay, NSW 2481 AUSTRALIA Tel: +61-2-6680-8877 Fax: +61-2-6680-8250 http://www.hello.com.au/index.html</p> <p>Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4725 Fax: 713-523-4125 http://www.hmns.org/</p> <p>Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009</p> <p>Imagine If 429 Swan Street Richmond, VIC 3121 AUSTRALIA Tel: +61-3-9429-5233 Fax: +61-3-9429-3300</p> <p>Imax Australia Level 10, 99 Bathurst St. Sydney, NSW 2000 AUSTRALIA Tel: +61 2 9286 0200 Fax: +61 2 9261 2494 http://www.imax.com.au</p> <p>Imax Ltd. IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 http://www.imax.com/</p>	<p>Imax Space Ltd. 45 Charles Street East, Ste 402 Toronto, ON M4Y 1S2 CANADA Tel: 416-960-4434</p> <p>Iwerks Entertainment IWRK 4540 West Valerio Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 Fax: 818-841-7847 http://www.iwerks.com/</p> <p>James D. Stern Productions 676 N Michigan, Ste 3600 Chicago, IL 60611 USA Tel: 312-787-2205 Fax: 312-787-2208</p> <p>JQH Film Entertainment, Inc. JQH 515 Post Oak Boulevard, Suite 225 Houston, TX 77005 USA Tel: 713-960-1293 Fax: 713-960-1450</p> <p>K2 Communications 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540</p> <p>Kieth Merrill Productions 5024 Sagan Ct. Cameron Park, CA 95682 USA Tel: 530-672-9899</p> <p>La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 http://www.cite-sciences.fr/</p> <p>Laserium/Laser Images, Inc. 6911 Hayvenhurst Avenue Van Nuys, CA 91406 USA Tel: 818-997-6611 Fax: 818-787-7952 http://www.laserium.com</p> <p>Living Pictures Pty Ltd. 83 Frenchs Forest Road Seaford, NSW 2092 AUSTRALIA Tel: +61-2-9949-5199 Fax: +61-2-9949-4977 http://www.livingpictures.com.au</p> <p>Loews Cineplex Theatres 711 5th Avenue, 10th Floor New York, NY 10022-3109 USA Tel: 212-833-6377 Fax: 212-833-6054 http://www.spe.sony.com/Pictures/sonytheatres/imax/</p> <p>MacGillivray Freeman Films, Inc. MFF P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 http://www.macfreefilms.com/ Marcus Theatres Corporation 250 E. Wisconsin Ave. Milwaukee, WI 53202-4222 USA Tel: 414-905-1500 Fax: 414-905-2668 http://www.marcustheaters.com</p> <p>MegaSystems, Inc. MEGA 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253 http://www.megasystem.com</p>	<p>Millennium Charleston IMAX Theater 360 Concord Street Charleston, SC 29401 USA Tel: 843-725-4630 Fax: 843-725-4635</p> <p>Millennium Expotainment 2nd Floor BMW Pavilion P.O. Box 50070 Cape Town, 8002 SOUTH AFRICA Tel: +27-21-419-7365 Fax: +27-21-419-7791</p> <p>Millennium Nedbank IMAX Theatre, Boksburg PO Box 5495 Boksburg North, 1461 SOUTH AFRICA Tel: +27-11-823 8000 Fax: +27-11-826 1577</p> <p>Millennium Nedbank IMAX Cinema P.O. Box 50070 Victoria and Alfred Waterfront Cape Town, 8002 SOUTH AFRICA Tel: +27-21-419-7365 Fax: +27-21-419-7791</p> <p>MR-Film Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715</p> <p>MSM Design, Inc. 12480 East Hayden Lake Road Hayden Lake, ID 83835 USA Tel: 208-772-7612 Fax: 208-772-2045</p> <p>Mugen Distribution MD 575A rue Hugues Laval, QC H7P 3K7 CANADA Tel: 450-963-3080 Fax: 450-963-4962</p> <p>Multi Image Productions, Inc. 8849 Complex Drive San Diego, CA 92123-1403 USA Tel: 858-560-8383 Fax: 858-560-8465</p> <p>Museum of Science and Industry MSI 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 http://www.msichicago.org</p> <p>National Air and Space Museum 6th Street and Independence Avenue, SW Washington, DC 20560-0313 USA Tel: 202-357-1675 Fax: 202-357-1652 http://www.nasm.edu</p> <p>National Film Board of Canada P.O. Box 6100, Station A Montreal, QC H3C 3H5 CANADA Tel: 514-283-8953 Fax: 514-496-2573</p> <p>National Geographic Films 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7000 Fax: 202-775-6590 http://www.nationalgeographic.com/main.html</p>	<p>National Museum of Natural History 10th St. and Constitution Ave., NW Washington, DC 20560 USA</p> <p>National Wildlife Productions 8925 Leesburg Pike Vienna, VA 22184 USA Tel: 703-790-4077 Fax: 703-790-4076 http://www.nwf.org/nwf/nwp</p> <p>Nova Large Format Films 125 Western Avenue Boston, MA 02134 USA Tel: 617-492-2777 Fax: 617-787-7843 http://www.wgbh.org</p> <p>nWave Pictures 3000 Olympic Blvd. Santa Monica, CA 90404 USA Tel: 310-264-4268 Fax: 310-264-4271 http://www.nwave.com</p> <p>nWave Pictures Distribution nWP 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556</p> <p>Peter Crane Associates 110 W. Mariposa San Clemente, CA 92672 USA Tel: 949-492-0958 Fax: 949-498-5518</p> <p>Playdium Entertainment Corporation 355 King Street West Toronto, ON M5V 1J6 CANADA Tel: 416-593-9706 Fax: 416-260-3560</p> <p>Primesco Communications, Inc. PCI 1200 McGill College, Suite 2210 Montreal, QC H3B 4G7 CANADA Tel: 514-874-9551 Fax: 514-874-9068 http://www.primesco.com</p> <p>Principal Media Group Picture House 65 Hopton Street, Bankside London, SE1 9LR ENGLAND, UK Tel: +44-20-7928-9287 Fax: +44-20-7928-9886 http://www.principalmedia.com</p> <p>Productions Pascal Blais, Inc. PPB 1155 rue Wellington Montreal, QC H3C 1V9 CANADA Tel: 514-989-9772 Fax: 514-989-7018</p> <p>Really BIG Film Corp. 423 S. Arnez Dr. Los Angeles, CA 90048 USA Tel: 310-278-3202 Fax: 310278-2215</p> <p>Regal Cinemas 7132 Commercial Park Drive Knoxville, TN 37918 USA Tel: 865-922-1123 Fax: 865-922-3188 http://www.regalcinemas.com</p> <p>Reuben H. Fleet Science Center P.O. Box 33303 San Diego, CA 92163 USA Tel: 619-238-1233 Fax: 619-685-5771 http://www.rhffleet.org/</p>
--	--	---	--	---	---

Directory, cont'd

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

Royal British Columbia Museum
PO Box 9815 Stn Prov Govt
Victoria, BC V8W 9W2 CANADA
Tel: 250-387-3701
Fax: 250-356-8197
<http://rbcm1.rbcm.gov.bc.ca/index.html>

S. Kumars.com Ltd.
"Avadh", Avadhesh Parisar
Shree Ram Mills Premises, G. K. Marg, Worli
Mumbai, 400 018 INDIA
Tel: +91-460 6940
Fax: +91-460 6920
<http://www.skumars.com>

Science Museum of Minnesota
SMM
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-4504
Fax: 651-221-9433
<http://www.smm.org>

Science Place
P.O. Box 151469
Dallas, TX 75315-1469 USA
Tel: 214-428-5555
Fax: 214-428-2033
<http://www.scienceplace.org>

SK Films, Inc. **SKF**
264-B Adelaide Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky East, Inc. **SEI**
Mita Higashimori Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
<http://www.shemovie.com>

Sony Pictures Classics, Large
Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc. **SFI**
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 858-674-6000
Fax: 858-674-6006

Super 70 Entertainment, Inc.
17885 133rd Way
Jupiter, FL 33478 USA
Tel: 305-663-9339
Fax: 305-663-9336

TAARNA Studios
305 de la Commune Ouest, Suite
100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844
<http://www.taarnastudios.com>

Tech Museum of Innovation
145 West San Carlos Street
San Jose, CA 95113 USA
Tel: 408-294-8324
Fax: 408-279-7167
<http://www.thetech.org/>

Thémac, Inc.
2153 Boulevard Lapiniere
Brossard, QC J4W 3L1 CANADA
Tel: 450-672-9811
Fax: 450-672-9965

Total Big Screen Distribution Pty
Ltd. **TBS**
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

TVA International Large-Format
TVA
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Walt Disney Company
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Wasserstein Perella Group
31 West 52nd Street
New York, NY 10019 USA
Tel: 212-969-2700

West Eagle Films, Inc.
320 West Eagle Drive
Salt Spring Island, BC V8K 1E5
CANADA
Tel: 250-537-0633
Fax: 250-537-0634

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENG-
LAND, UK
Tel: +44-1539-624511
Fax: +44-1539-624928

WGBH Enterprises **NOVA**
1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Willy Bogner Filmproduktion GmbH
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMA-
NY
Tel: +49-89-43606-464
Fax: +49-89-43606-487
<http://www.bogner.com>

Wire Frame Films, Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc.
WCPI
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

XLargo **XL**
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28

Classifieds

POSITIONS SOUGHT

Theater Director/ Consultant

Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes IWERKS 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current resume is available upon request. Please reply to LFJobs@aol.com.

Sales/Marketing Representative

Sales/Marketing Representative in large format seeking position. I have been involved in the sales and marketing of cutting-edge entertainment technologies to include: large-format simulation and specialty theatres, large-format post-production services, 3D (stereoscopic) film and

video technologies and services. Related services I have represented include: video post-production sales, sales of a cutting-edge recording process, and sales of an innovative motion picture film protectant. I was directly involved in the development of a disposable and still utilized large-format 3-D glass design, have supervised stereoscopic video post-production sessions and video projection setup, consulted to a DGA-sponsored 3D seminar.

Most recently I represented an emerging large-format post-production facility and conducted a research study of the marketplace – as well as fielding potential bookings for that company.

I consider myself to be a solid team player, thrive on challenging positions, and am quick to recognize emerging trends in entertainment. If interested in contacting me directly or reviewing my résumé, please contact me by email at jkrisvov@hotmail.com or by telephone: (818)708-3643. Serious inquiries only. Los Angeles area.

LF Projectionist

Two decades plus in the film industry. Live in USA, able to relocate world-wide. Extensive experience in installation, alignment, and operation of projection and audio equipment. This includes 4/35, 5/70, 15/70, and road show experience with film projection, Super Trouper, and Gladiator spotlights. Experi-

enced with theater management, customer satisfaction, and promotions. Computer literate with DOS, Win 3.11, 95, 98, ME, NT. Knowledge of Spice programming. QTRU/DTAC/TAC-86 (dubber) E3D-GT experienced, including headset repair.

Resume available in wpd format or by fax. Reply to filmpro1570@hotmail.com for further information.

POSITION OPENINGS

LF Projector Salesperson, Wayne, PA

Premier provider of 8/70 projection systems seeks dynamic salesperson to join growing sales team. Experience/knowledge of LF technology desirable. Competitive salary and benefits. Relocation is not required. Please send resume with salary requirements to:

Cathy Neifeld
MegaSystems
435 Devon Park Drive
Building 500
Wayne, PA 19087

or via fax: 610-225-7258
or e-mail: cneifeld@megasystem.com.

LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription (11 monthly issues) to LF Examiner for US\$327. (\$US377 outside North America). I understand that if at any time I am not completely satisfied I can receive a refund of my full subscription price.

☐ Bill me ☐ Visa ☐ Mastercard ☐ AmEx ☐ Check ☐ Purchase Order
Credit card account: _____ exp _____

Name (please print) _____

Title _____

Company _____

Phone number _____

Address _____

Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____

E-mail address _____

LF Examiner • 5430 Lynx Lane • #223 • Columbia, MD 21044 USA • (410) 997-2780 • Fax: (410) 997-2786 • orders@cinergetics.com

SHORTS

3D LF release of *Shrek* canceled

The 3D LF release of *Shrek*, which had been planned by DreamWorks SKG for late 2001, six months after its 35mm release (see *Shorts*, *MaxImage!*, Summer 2000), has been canceled. Executives of Imax Corporation stated that the costs of the conversion, which involved substantial modifications to the original material, and which Imax was paying for, had grown too high. At the same time, they said, the current fiscal problems of North American exhibitors meant that there would be fewer IMAX 3D theaters at which to show the film. (See interview with Imax's Richard Gelfond and Bradley Wechsler on page 1.)

Imax had expected to spend US\$10 million on the conversion, but claimed that creative changes made by DreamWorks had driven the price too high. The company said that there would be another Hollywood release in 15/70 in 2002, but declined to name it.

Meanwhile, sources told *LF Examiner* that Disney, which earlier this year had hinted to IMAX theaters that it would have two LF releases in 2001 (this was later changed to one), now apparently has no plans for 2001, but may return to giant-screen theaters in 2002.

GSTA to study future of LF films

The Giant Screen Theater Association has issued a request for proposals to study the "factors affecting future availability of educational films." The RFP cites concerns about the possibility of a decline in LF films suitable for museums and science centers in light of the increase in commercial theaters over the past few years. The key questions to be answered in the study are, "Does the current financial model for the production and showing of educational [LF] films work adequately for all involved?" and "What steps may GSTA members take individually and collectively to improve the financial model?"

The RFP states that an interim or final report is to be presented at the GSTA Mid-winter meeting in Dallas, Feb. 2 - 4, 2001. However, *LF Examiner* has heard that that deadline may be extended.

The RFP is being handled by the GSTA's Liaison Committee. The primary point of contact is Peter Giles, president and CEO of The Tech Museum in San Jose, CA. Although the deadline for proposals may have passed by the time this issue is published, Giles can be reached at 408-795-6115.



Discovery blasts off in October, carrying the IMAX 3D cargo bay camera.

3D cameras flown to Space Station

The launch of *Discovery* on Oct. 11 was the 100th Space Shuttle launch as well as the first flight for the IMAX 3D cargo bay camera. The 30-perf camera and its sister 3D in-cabin camera, which was brought to the International Space Station in September, were used to film astronauts as they suited up and took space walks that prepared the space station for habitation.

The cameras, which shoot the left and right eyes for the 3D image simultaneously on a single strip of 65mm film, were developed and built for Imax Corporation by Marty and Barbara Mueller of MSM Designs. The cargo bay camera is operated remotely by the crew from within the shuttle using a laptop computer. A video tap

in the camera allows the operator to focus, select exposure, and for the first time, change lenses using a turret system.

The footage will be used in Imax's *Space Station 3D*, set for release in 2002.

Alaska wins Panda award in Bristol

Alaska: Spirit of the Wild won the first Large Format Panda Award at the Wildscreen 2000 film festival in Bristol, UK, in October. The bi-annual Wildscreen festival focuses on films and television programs dealing with nature. The opening of the IMAX Theatre at Bristol in July inspired the creation of the LF category.

Lee Durrell, Christine Lemoine, and Roman Kroitor served as judges for the LF award. Other films nominated included *Africa's Elephant Kingdom*, *Galapagos*, *Island of the Sharks*, *Whales*, and *Wolves*.

Over 900 people attended the meeting, which is organized by the Wildscreen Trust, an educational charity, in association with the Worldwide Fund for Nature.

Alaska was produced by Graphic Films Corporation and is distributed by the Houston Museum of Natural Science.

Closed captioning at Science Place

Dallas' Science Place has installed the Rear Window® closed-captioning system in its TI Founders IMAX Theater, becoming the 11th LF theater to do so. The system allows deaf and hard of hearing visitors to see captions for the film soundtracks without displaying them to everyone in the auditorium. A large LED panel at the back of the theater displays the captions in reverse, synchronized by computer to the film. A small reflector mounted on the arm of the user's seat allows him or her to see the captions.

The patented system was invented by Rufus Butler Seder and WGBH Boston

(See *SHORTS* on page 11)

NASA